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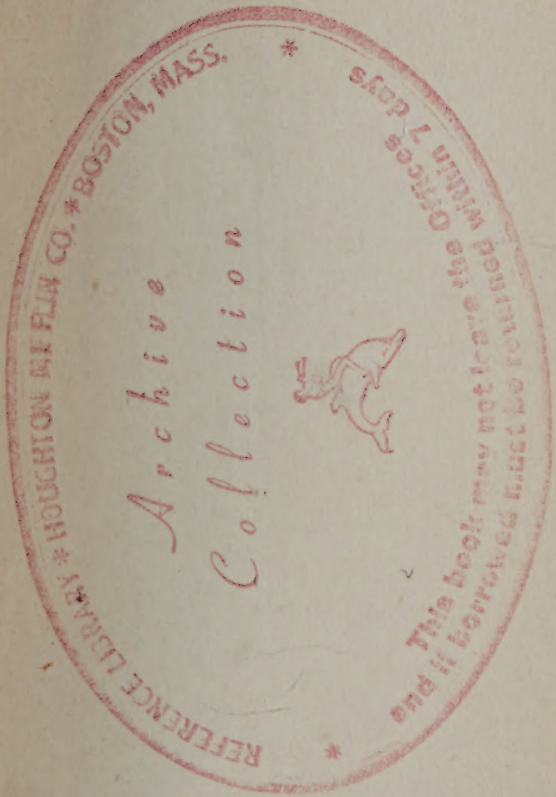

A SATCHEL GUIDE TO SPAIN AND PORTUGAL

A SATCHEL GUIDE TO SPAIN AND PORTUGAL

BY

WILLIAM DAY CROCKETT, PD.D., F.R.G.S.

Author of 'A Satchel Guide to Europe'

AND

SARAH GATES CROCKETT

WITH MAPS

BOSTON AND NEW YORK

HOUGHTON MIFFLIN COMPANY

The Riverside Press, Cambridge

1930

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The Riverside Press
CAMBRIDGE · MASSACHUSETTS
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TO ALL
WHO WITH US HAVE BEEN WONT
TO BUILD CASTLES IN SPAIN
AND WHO, TOO
WITH US WOULD FARE FORTH
TO PROVE TITLE TO THEIR VARIOUS
HOLDINGS
IN SPANISH OR OTHER IBERIAN
PROPERTIES

years and that are still in progress, that the reader is strongly advised to make due inquiry of one of the leading tourist agencies as to sailings or routes (p. lv); to consult a recent issue of the official time-tables as to times of trains (p. xxv); and, on reaching a new tourist centre, to verify all times given in the text as to the opening of museums and the like.

The authors would here express their appreciation to M. Joli, head of the former Bureau Commun des Chemins de Fer Espagnols of Paris, and to Mr. H. Volmar, Manager of the Spanish Tourist Information Office of New York; to the former, for his aid in assisting us in the planning of our Hispano-Portuguese tour in 1925 that has issued in the present volume; and to the latter, for the many ways in which he has assisted us when giving the finishing touches to our manuscript. Our very special thanks for their kindly and constructive criticism are likewise due to Mr. Arthur Stanley Riggs of Washington, D.C., traveller, author, editor, and himself an authority on Spain, who has read our manuscript in part, as also a part of the proof, and to Professor William Futhey Gibbons, of the Department of Journalism of the Pennsylvania State College, who has read both manuscript and proof.

The authors of this GUIDEBOOK will consider it a kindness to both their readers and themselves if any user of the volume will call their attention to any changes in travel conditions that should be noted in these pages in future editions.

WILLIAM DAY CROCKETT
SARAH GATES CROCKETT

STATE COLLEGE, PENNSYLVANIA
April 8, 1930

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INTRODUCTION

(1) Spain and Portugal as Objectives of Travel

'Castles in Spain!' — who knows not the magic in the phrase, and the romance? — embodiment that it is of the youngster's dreams and the grown-up's yet-to-be-realized aspirations.

Increasingly, if slowly, since the era of modern travel began some time in the last century, the lands of the Iberian Peninsula have been making their claims for consideration felt by the traveller of to-day. With not the same charm, it is true, nor the same kind of charm, as has England, or Italy, or Sicily, or Greece with their storied past, none-the-less Spain is unique, and one finds there something unattainable elsewhere, as Mr. Ralph Adams Cram has lately been saying, and not only in the quality of its architecture and its other arts, but likewise in its historic record, in the present character and culture of its people, in its varied scenery. The same is true of Portugal, but of course with a difference.

In memorials of the Roman civilization (cf. p. 346) the Peninsula vies with France, with Istria, with Italy herself; in memories of the civilization of the Moors (pp. 341–42) Spain stands almost alone; in her Mediæval architecture she is altogether captivating. Together, the two lands make their appeal with their scenic attractions: Spain is a veritable land of mountains and of mountain ranges, of strange and romantic rivers and mighty gorges, the geologist's Paradise; while to Portugal belong the memorials of a most interesting civilization together with the attractions and the allurements of a sub-tropical climate and the loveliest forests in the world.

(2) Getting Ready for the Peninsula

If the reader will turn to the bibliography on pages lxix–lxxiv, he will doubtless there find the title or the titles of the volumes that will most nearly meet his needs; but he will do well for

his first reading on Spain, in anticipation of a projected tour, to read Arthur Stanley Riggs' *The Spanish Pageant* which is both an interpretation of Spain and a volume of travel; and for a volume on Portugal he cannot do better, perhaps, than to turn to Philip S. Marden's *A Wayfarer in Portugal*.

The following chapters have been written in the hope that they will prove of worth not only as descriptions to be read 'on the spot,' but also as pages to be studied by way of preparation for the Spanish or the Portuguese or the Iberian Tour.

It is assumed, of course, that the prospective tourist is already familiar with the Classics in English appertaining to Spain, and that he knows his *Don Quixote*, at least in translation. Cf. pp. lxxii, 136, 191, 192.

The American tourist about to visit Spain would do well ere he sails to study for a few hours the notable collection of paintings, maps, coins, and other objects of art in the Hispanic Museum at 156th Street and Broadway, New York (10 to 5 daily, except Thanksgiving and Christmas, and on Sundays from 1 to 5).

(3) Physical Aspects of the Peninsula

The traveller would do well, whenever possible, to look up a relief map of the Peninsula, which he may be so fortunate as to find in some Spanish book-shop early in his tour. A good relief map of Spain and Portugal is a revelation; for it will help the tourist to realize as nothing else can, the physical aspects of these unique lands. Almost surrounded by the waters of the Atlantic and of the Mediterranean, and with a total coast line of c. 2500 miles, the two lands are separated from the rest of Europe by the mountain chain of the Pyrenees, some 300 miles in length. Next to Switzerland, Spain possesses the greatest average elevation above sea-level of any country in Europe.

Reference has already been made (p. xix) to the fact that Spain is a land of mountains and of mountain ranges. Full confirmation of the statement will be seen in a study of these as listed in the Index, pp. 342–43.

The best brief descriptions that we have noted of the Physical Aspects of Spain will be found in the first chapter of Chapman's *History of Spain*, pp. 1-5; and of the Physical

Aspects of the Peninsula in the chapter on *The Iberian Peninsula* in Lionel Lyde's *The Continent of Europe*, pp. 166–96. Mr. Riggs has an informative chapter on *Historic Spanish Rivers* (pp. 351–75 of *The Spanish Pageant*).

(4) Approaches to Spain and Portugal

Full mention of the avenues of approach to both Spain and Portugal, so far as they are likely to appeal to the tourist, will be found on pages 3–9 and 261–264. We take the opportunity here of once again cautioning the reader, before beginning his tour, to become fully informed of the latest announced routes, regulations of travel, and time-tables — information that may be obtained of the leading general tourist agencies, or of the official tourist agencies listed on pp. lv–lvii.

(5) Passports and Visas

Though the passport-visa nuisance is slowly abating in parts of Europe, passports and visas are necessary for the American tourist who would visit Spain and Portugal. The American passport still costs the exorbitant sum of $10.00, plus, oftentimes, a further sum in necessary travelling expenses connected therewith; the Spanish visa costs $2.72; and the Portuguese visa, $3.50.

For the latest published regulations as to passports and visas, see the 30-page pamphlet *Passports and Visas: Current Information on Requirements for Travel from the United States and Canada to European Countries*, compiled by the Trans-Atlantic Passenger Conference, 8 Bridge St., New York (4 cents), or a similar pamphlet to be had for the asking of the Division of Passport Control of the Department of State, Washington, D.C.

Visas for visiting the two lands may be had respectively of the Consulate General of Spain, 1071 Sixth Avenue, New York; and of the Consulate General of Portugal, 15 Moore Street, New York.

(6) Spanish and Portuguese Custom-Houses

At every 'approach' to the Peninsula, as is to be expected, or at every exit from either country will be found the Custom-

House of the land that is being entered or left behind. As a rule, the necessary examination of his luggage will give the tourist but little trouble, if he frankly 'declares' whatever he learns is dutiable. But the examination at Irún is apt to be searching (cf. p. 9) and that at Algeciras is almost sure to be thorough. Matches, cigarettes, cigars, liquors, and photographic films are among the dutiable articles, while new articles are sometimes also liable to duty.

(7) Money

The unit of Spanish money is the *peseta* (pronounced, pesáy-ta) (p.) which is composed of 100 *centimos* (c.). Since our visit to the Peninsula in 1925, the value of the peseta has fallen until it is now (April, 1930) equal to 12.6 cents of American money or to 6 *d.* + of English currency.

The coins in circulation are: 5- and 10-centimo pieces in bronze; 25-centimo pieces in nickel; and 50-centimo, and 1-, 2-, and 5-peseta pieces in silver. Bank-notes of the Banco de España for 25, 50, 100, 500, and 1000 pesetas are also in use.

The unit of Portuguese money is the *escudo*, which is subdivided into 100 *centavos*. At the present rate of exchange the escudo is now worth *c.* 4½ American cents or *c.* 2¼ *d.* in English currency. Since the World War, practically all coins have disappeared, bank-notes of the Banco de Portugal being in circulation for 2½, 5, 10, 20, 50, 100, 500, and 1000 escudos. In addition to these there are in use metal tokens of the value of 5, 10, 20, and 50 centavos and 1 escudo, as also paper notes for 10 and 50 centavos and 1 escudo.

Money is most easily carried in travellers-cheques as issued by the American Express Company or by Thomas Cook and Son in amounts for $10, $20, $50, and $100. The cost is 75 cents for each $100. For large amounts the traveller may prefer a letter-of-credit. But of late years we have found the travellers-cheques not only absolutely safe but a great saver of time as against the use of the letter-of-credit.

(8) Expenses

As with travel in all other lands, the expenses of an Iberian tour will depend, to a degree, on one's purse and standard of living. As recently as in '25 we found travel in both Spain

and Portugal rather expensive; but from various sources we are advised that travel in the Peninsula to-day costs no more than in much of the rest of Continental Europe. If one 'settles down' in a place he can live rather inexpensively; if one is travelling constantly, his expenses per day will range, let us say, anywhere from $6 to $10, or what one will.

(9) Languages

Fewer natives will be met with in either Spain or Portugal who speak English than in the other 'tourist countries' of the Continent. In the larger tourist centres, however, there will always be found clerks and others in the hotels and restaurants as also generally those at the stations and on the trains who are acquainted with English; and now and then a hotel or pension will be chanced upon which is under English management (cf. pp. lxvi, 158).

Often the tourist will find that a knowledge of, or even a slight acquaintance with, French or German, especially the former of these languages, will be of service to him. But a lack of acquaintance with either of these tongues or with Spanish or Portuguese should not deter the traveller of English speech from touring the Peninsula, so accustomed are the natives to seeing travellers, and so willing are they to be of service. For 'first aid' to an acquaintance with the Peninsular languages, see p. lxxii.

(10) Safety in Travel

One will not have travelled far into Spain before he discovers at the railway stations, on the trains, along the country highways, among the mountains, by sea-side resorts, in a word, practically everywhere he goes, picturesquely clad soldiers who are always to be seen in groups of two. They are the *guardias civiles* or civil guards of the country, soldiers with the function, largely, of policemen, who have been appointed to their particular stations only after years of faithful service in the army. Long since, they freed Spain from bandits; and they have made the country one of the safest lands in the world in which to travel.

Civil guards are not so much in evidence in Portugal; but experience in travel in that land leads us to think, despite her

frequent political upheavals, that Portugal is about as safe for the traveller as is her larger neighbor.

(11) Travel by Rail

In the large, travel by rail in the Peninsula is not very different from that in other European lands; specifically, however, in Spain it has its national peculiarities.

The railway coach is generally a coach of compartments, accommodating from 8 to 10 passengers each, to be preferred, to our notion, to the American coach when travel is comparatively light, but not so, when travel is congested. The second-class coach has almost disappeared from Spanish railways, so that on most of the trains the tourist must perforce travel first- or third-class. Wood has been the almost universal fuel on the railways, with the natural consequence that trains, with few exceptions, have been necessarily slow. But with the gradual recovery of Europe from the ills following the World War, there has come about an improvement in Spanish as in Italian railways; and the rate of Spanish trains is materially increased over that of half a dozen years ago.

Dining cars are attached to most through trains, and the charges for meals are reasonable: for breakfast, 1½–2 pesetas; for luncheon, 5–6¼ p.; and for dinner, 6–7½ p. By trains without dining cars stop is often made for a meal at a station restaurant. In such case the traveller may find that he prefers to carry a lunch with him.

The sleeping cars are luxurious and to be preferred to most of our American sleeping cars. Usually an extra fare is charged when one makes use of the 'sleeper.' Trains with sleeping cars attached are run on most of the lines but 3 or 4 times each week (cf. pp. 131, 153, etc.).

(12) Railway Tickets

Prices range from 10.5 c. to 7.85 c. and 4.75 c. per kilometre for first-, second- and third-class railway tickets, respectively, plus a governmental surtax of 15%. Reduced to American currency, the cost per mile is approximately 2½ cents for first-class, 1⅘ cents for second-class and 1⅕ cents for third-class tickets.

The offices of the Spanish Railway Companies (cf, p. lv) issue tickets as follows:

(1) Semi-circular tickets (*billetes semi-circulares*), for those who would enter Spain by Irún and leave by Port-Bou, or vice versa, and leading over nine different routes.

(2) Individual or collective mileage tickets (*billetes kilometricos*), which permit the holders to travel any distance (according to the value of the ticket) over the principal Spanish railway systems, and which are sold as are also the semi-circular tickets at a reduction of 25% as compared with the regular tariffs.

Fares on the Portuguese railways are somewhat lower than on the Spanish lines.

(13) Time-Tables

For Spanish time-tables there are the *Guía General de Ferrocarriles* (2½ p.) and the *Guía General de Comunicaciones Ferro-Vía* (2¼ p.), each with maps and lists of fares. For Portuguese time-tables there is the *Guía Official dos Caminhos de Ferro de Portugal* (2 esc.), with map and fares. In all three tables the time is counted from 1 to 24 o'clock, from midnight to midnight.

Condensed time-tables of the Peninsular railways — often quite full enough for the hurried traveller — will be found in Part I of *Bradshaw's Continental Guide* (London, 3/6).

(14) Travel by Motor

Within the last half dozen years the main highways of Spain have been greatly improved, a fact that will without doubt attract motorists to the Peninsula in constantly increasing numbers. The highways of Portugal, because of the kaleidoscopic political changes of the last score of years, have sadly deteriorated. North of Lisbon, however, they are in better condition than in the southern part of the country, and in the vicinity of Bussaco they may be said to be good, if not excellent.

The American tourist, will, of course, provide himself with a Michelin's *España y Portugal* (*c.* $2) or with the *Michelin Road Maps* (cf. p. lxxiii) or with the *Motorists' Highway Atlas of Spain and Portugal* (c. $12), published by the Royal Automobile Club of Spain (cf. p. lxxiii) and the finest highway atlas in print.

The American tourist planning to tour the Peninsula in his own car, would do well to consult the European Auto Travel Bureau of 173 Newbury Street, Boston, Massachusetts, a tourist agency that specializes in making complete arrangements for American tourists who desire to take their own automobiles with them for use in Europe, and that carries in stock a full line of literature relating to motoring.

The best volumes on seeing Spain by motor car are Dorothy Giles' *The Road Through Spain* and Arthur Stanley Riggs' *The Spanish Pageant*.

As in other European lands and in America, there has been a great development of motor car services in Spain, with long distance motor lines now competing with the railways. For times of service the tourist should consult the *Guía General de Automóviles de Línea y Diligencias de España* (2 p.).

(15) Tramping and Cycling

The bicycle has never as yet been adopted as a popular means of locomotion in either Spain or Portugal, as it has in England or Holland or France. The reason has doubtless been because of the generally poor condition of the highways, for of cycle-paths there have been none. With better roads, however (cf. p. xxv), we can see no reason why, in restricted districts, as in Northwestern Spain and Northern Portugal, the cyclist should not visit either land during, let us say, certain months of the year (see pp. xxvii, xxviii).

On entering Spain a cyclist must make a deposit of *c.* $15, the most of which amount will be returned to him when he leaves the country. It is better, however, for the prospective cyclist to join the Cyclists' Touring Club of 3 Craven Hill, London, W.C., which will provide him with a *triptyque* that will enable him to avoid making the deposit. (Entrance fee, 1*s.*, and ordinary membership fee, 10*s.* per year.)

The same reasons that have kept the Peninsula from becoming popular with the cyclist have likewise discouraged tramping. None the less, some two decades ago Mr. Harry A. Franck tramped over Spain, and in his *Four Months Afoot in Spain* has told entertainingly and characteristically of his personal experiences and adventures in a thousand miles of tramping, and has furthermore attempted to answer the question 'How can a man make such a journey on $172?'

(16) Climate

Strictly speaking, one may say that there is no climate in Spain; there are climates. For the most part, the broad central plateau of Castile is marked by very cold winters and exceedingly hot summers, though it is never so hot on the coastal plains. The former fact has led many people to avoid Spain in the summer, whereas it is entirely feasible to make an extended Peninsular tour during the summer months. It may be hot at times, it is true; but we have found excessive heat in the summer at only two points — in Sevilla and in Eastern Portugal.

For much of the Peninsula the ideal months for travel are during the spring and the autumn. Certain points in both lands, as Málaga or Algeciras or Huelva, or the Portuguese Riviera or Cintra, are already widely known as winter resorts and are destined to become still more popular. Cf. pp. 151, 161, 196, 288, and 290. And for other points to which spring comes early or where spring lingers late, see pp. 233 and 288.

(17) Clothing for the Tour

The winter traveller, visiting Northern or even Southern Spain, should be provided with very warm clothing. For spring and autumn he will need, usually, about the same weight of clothing he would wear during the same months in the northern and eastern sections of the United States. For the summer months he will get along with the lightest of clothing, save in the mountains. For suggestions (in more detail) for clothing and accessories for the European tour, see the Introduction to the Rolfe-Crockett Satchel Guide to Europe, pp. xix-xxi.

(18) Best Time for the Tour

Mr. William D. Howells, long dean of American letters, visited Spain in the winter, and wrote entertainingly thereof in his *Familiar Spanish Travels*, a volume that deserves to become a classic. In one of his most vivid chapters he pictures *Burgos and the Bitter Cold of Burgos*, the memory of which almost sets one a-shivering. It will be better, therefore, for the

average traveller to choose for touring the great Spanish plateau, months other than those of winter. But parts of the country he may visit in the winter months as Barcelona, Málaga, Algeciras (and Gibraltar); but he will be apt to find Granada, Sevilla and Córdoba all cold for part of the day at this time. Still, these cities are to be found on many winter itineraries.

For a further discussion of the Best Time for the Tour, see under *Climate*, above.

(19) Sports of the Peninsula

The most popular of Spanish sports — but one diametrically opposed to the Anglo-Saxon love of fair play — is the bull-fight. It is staged every Sunday from the end of March till October. Everywhere one will meet its votaries; and in every city one will find a round or almost round building, now and then a rather beautiful building, known as the *Plaza de Toros* or *Bull-Ring*. So popular is the sport of bull-baiting that a few cities have erected two such buildings. The successful bull-fighter or *toreador* is fêted and honored; he becomes a national hero; and when he is gored to death, as he is almost sure to be if he remains a toreador long enough, his death is mourned as a public calamity.

There can be no doubt that the preliminaries of a bull-fight make a strange and stirring spectacle with their sea of expectant faces filling the benches, and the procession in the arena below of all who take part, bedecked in costly and resplendent costumes. But as for the fight itself, why, to quote a recent Spanish guidebook to Southern Spain, 'it is advisable for ladies to take seats high up and near an entrance,' and — if one have the stomach for that sort of thing he will find accounts of it in the larger guidebooks mentioned on p. lxxiii and in Robert McBride's *Spanish Towns and People* and Mrs. Elsner's *Spanish Sunshine*, for which see p. lxx.

The bull-fight as transplanted to Portugal is much less cruel and revolting than in Spain. For the most diverting Bull-Ring in the smaller country, see p. 304.

Other sports may be observed now and then that are more or less distinctively Spanish or Portuguese: the game of *pelota*, a kind of handball that is much played in the Basque provinces of Spain and in Madrid and elsewhere; shooting,

pigeon-shooting, horse-racing and polo, all of which are popular in both lands; while of recent years the games of tennis, golf and football have been winning their way.

Sea-bathing (cf. p. 347) and hunting and fishing (pp. 233, 249) will also make their appeal to the traveller.

(20) Dancing

'Dancing,' says Havelock Ellis, 'is something more than an amusement in Spain. It is part of that solemn ritual which enters into the whole life of the people. It expresses their very spirit.' Happy the traveller who is so fortunate as to be able to enjoy to the full and in different sections of the country the dances native to each.

Outside of the centres of Sevilla and Granada the native dances are often hard to find; but they may usually be discovered if one is persistent enough in his questioning.

At the larger tourist hotels in Granada dances of the gypsies may be seen from time to time, and always in the evenings when large parties of tourists happen to be visiting the place. It is thought by the connoisseur, however, that it is in Sevilla that the gypsies dance with the more abandon.

Sole survivor of the religious dance of the Middle Ages in such Spanish cities as Toledo, Valencia, Jérez, Sevilla and even at the shrine of the Virgin at Montserrat, is the far-famed Dance of the Seises before the high altar of the Cathedral of Sevilla in Holy Week and at the Feast of Corpus Christi (cf. p. 179). In one of his finest chapters Mr. Riggs has drawn a pen-picture of the scene that he has interpreted most sympathetically, and in which he has included a stanza of the song of the Seises which he induced one of the youngsters to copy for him, who, he adds, was not an especially good speller.

For descriptions of other Spanish dances as the Jota of Aragón, the Sardana of Catalonia and the Seguidilla of the South and the way in which they were 'come at,' one should not fail to consult Arthur Stanley Riggs's '*The Spanish Pageant*' and Havelock Ellis's '*The Soul of Spain*' (cf. p. lxx).

(21) Music and the Drama

One of the most typically Spanish things in Spain is the Spanish music, the most magical of which is the 'Malagüeña'

— 'a plaintive little song or chant hummed under the breath, started by one, taken up and varied a little by another, and carried on down the street like a thread of melody, every one singing a few bars.' Mrs. Elsner (cf. p. lxx) has a delightful page about it in her chapter on *Málaga* in her *Spanish Sunshine*. It is not every tourist who is so fortunate as to chance upon it, for it seldom comes out into the open unless it be in the processions of Holy Week, when some singer in the crowd begins some well-known melody, in which another and another join until the procession has passed.

Eslava's music for the Easter mass at Toledo is also particularly beautiful and peculiarly Spanish — 'almost like an opera.' It was at the moment of the elevation of the Host, however, that Mrs. Elsner found her 'great moment' of music in the service, as 'the great bells of the Cathedral pealed out a special chime, with every bell of every church in the town responding, every worshiper in the Cathedral carrying a little silver bell, and every one ringing it when the chimes began.'

The finest organs in the Peninsula, it is said, are those of the Cathedrals of Toledo and of Sevilla. In both churches the sung masses are especially fine, those of Toledo being accounted as among the finest renditions of ecclesiastical music in Europe.

At Elche on the 14th and 15th of each August is sung in the Church a sacred musical drama on the Death and Assumption of the Virgin which is popularly spoken of as a Passion Play (cf. p. 130). A detailed account of this Mystery Play as seen by Trend is to be found in his *Picture of Modern Spain*.

At Málaga and in other cities there are concerts each month or oftener.

In Barcelona, Madrid, Sevilla and in Lisbon from October to May there is grand opera, and, of course, in these and in smaller towns there are operettas and comedies.

(22) Outline of Spanish History

At the dawn of recorded history the Peninsula was in possession of the Iberians, who had probably centuries earlier entered from Africa and were occupying the southern and eastern regions together with the country of the Pyrenees; and of the Celts who, doubtless, arriving by the lowlands or Pyrenean pass, inhabited the northwestern part of what is

now Spain and Portugal. It is possible that descendants of these primitive peoples may be found in the Maragatos (p. 239), the Hurdes, and the Batuecas (p. 215), and the Basques (p. 12).

With these warlike tribes the Phœnicians were the first to establish trade relations — the 'ships of Tarshish' sailing under their flag. Later came the Carthaginians planting colonies and using them as bases from which to strike at Rome. Hannibal and the Scipios are the heroes of this period, and to the latter belongs the victory. By 206 B.C. Publius Cornelius Scipio, the Younger, was able to leave Spain, having driven out the Carthaginians.

The years between 206 B.C. and A.D. 409 mark the period of Roman domination. There was much fighting in the early years — Romans subduing the natives and also Roman fighting Roman in the Civil Wars between Pompey and Julius Cæsar, with the final victory with Cæsar at Munda. In 27 B.C. Augustus came to Spain to establish peace and promote prosperity. Many cities bearing his name sprang up. The country was divided into three provinces: Hispania Tarraconensis, with capital at Tarraco (Tarragona); Bætica, with capital at Corduba (Córdoba); and Lusitania, with capital at Mérida. Rome did great things for Spain during its 400 years of peace; in fact, 'all that Spain is or has done in the world can be traced in greatest measure to the Latin civilization, which the organizing genius of Rome was able to graft upon her' (Chapman). Rome promoted agriculture and commerce (Spain was called the granary of Rome); worked her mines; laid out a network of roads, and built monumental structures; but better still, Rome gave to Spain an organized civilization, the roots of her language, and the Christian religion. The Spanish house, with its patio, its fountain, and arcades, is another legacy from Rome. And Spain responded to this culture, furnishing to Rome philosophers, poets, and rhetoricians: the Senecas, Lucan, Martial and Quintilian, as well as three emperors: Trajan, Hadrian and Theodosius.

The long years of peace were brought to a close by the incursion of Teutonic tribes from the north: Vandals, Alans, and Suevians, and in 414 the Visigoths, who, after much fighting, finally, under Theodoric, established their empire in Spain, making Toledo their capital. The Visigothic period

(414–713) was one of great turbulence. The mingling of races with different modes of life, laws, and even religion, was a difficult matter. Education declined and economic conditions fell into a backward state. In the end, as has been so often the case, the victors took on much of the culture of the conquered. Nevertheless these Teutonic peoples influenced the laws and the language of Spain and proved physically an invigorating element. Their greatest ruler was Leovgild (573–86), a doughty warrior and a strong Arian; his son Reccared brought about the conversion of his people from the Arian sect of Christianity to the orthodox Catholic belief; Wamba (672–80), of whom many legends are told, was another strong ruler; with Roderick, 'the last of the Goths' came, in 711, the Moorish invasions from Africa under Tarik and Musa which eventually led to the gradual conquest of Spain by the Moors.

The period of the Moorish conquest (711–1031) was a period of intermittent warfare. In 755 Abd-er-Rahman I, a prince of the Ommayad family, established himself as emir with his capital at Córdoba; but it was not until the reign of Abd-er-Rahman III (912–61), who assumed the title of Caliph, that the Moslem state attained its greatest brilliance, a description of which reads like a tale from the *Arabian Nights*. At that time Spain came to be one of the richest and most populous of European lands. Wonderful buildings sprang into being, the desert was made to blossom like the rose because of the irrigation projects, and there was great intellectual activity, in part owing to the introduction of Greek literature which the Moslems had brought from the East. Following Abd-er-Rahman III and his son, the power of the caliphate was sustained by two powerful generals: Al-Mansûr and his son Abdul Malik. The fall of the dynasty came in 1031, followed by a period of disintegration. The Berber dynasties that followed, the Almoravides (1091) and the Almohades (1146), were both short-lived, and the power of the Moslem was finally shattered in the battle of Navas de Tolosa (1212) when León, Castile, Navarre and Aragón united against the Moor. Only the tiny realm of Granada was left to him.

Not all of Spain had submitted to the Moslem rule. Away in the mountains of the Asturias Pelayo (p. 253) had gathered a company of men about him, and as early as 718 had won a victory over the Moors, which may be considered as marking

the beginnings of the Kingdom of Asturias, afterwards to be incorporated into that of León. Farther east the Basques in Navarre were gaining their independence; and Aragón, likewise, was forming itself into a kingdom; Catalonia, for a time under Frankish rule, finally attained independence; and Castile, with its boundary line marked by castles against the Moors, acquired an existence separate from that of León. There were many petty wars among the different kingdoms but there were also times of peace when Moslem, Christian, Mozárab and Jew lived amicably as neighbors. Under Sancho the Great (970–1035) all these small Spanish kingdoms, with the exception of Catalonia, were united, but only for a few years, the time not being ripe for a lasting union. How all these little kingdoms became one united nation is too intricate a bit of history to include here. Suffice it to mention a few of the outstanding characters of this period:

In Castile, Alfonso VI, grandson of Sancho the Great, made his name famous by the conquest of Toledo (1085), in which he was aided by the Cid, his brother-in-law, whose daring exploits have made him the hero of numerous legends. In real life the Cid seems little better than a soldier of fortune, fighting at times on the side of the Christian, at other times with the Moors. His taking of Valencia, which he also governed, was perhaps his greatest feat of arms (cf. pp. 15, 20, 125). Alfonso VIII, probably the greatest of the Castilian kings of this period, fought the Moors, was defeated at Alarcos, but with the help of a united Christian army gained the decisive victory of Las Navas de Tolosa (1212). Ferdinand III (the Saint), grandson of Alfonso VIII, and son of Alfonso IX, of León, became, on the death of his parents ruler of the two kingdoms. He distinguished himself in his war with the Moors, taking from them one city after another, Córdoba in 1236 and Sevilla in 1248. The most heroic figure in the Kingdom of Aragón was Jaime I 'el Conquistador' (1213–76) who subjugated the Balearic Islands: Mallorca in 1229 (for centuries a Moslem and pirate stronghold); Minorca in 1232; and Iviza in 1235. In 1238 Valencia fell before his arms. He also conquered Murcia but handed that province over to Ferdinand the Saint according to agreement. Jaime was not only a conqueror but a wise administrator.

With the death of St. Ferdinand and Jaime Conquistador the period of crusading against the Moors came to a close.

For two centuries thereafter there was comparative peace between Christian and Moor; for the struggle now lay between sovereign and noble, with gradual growth toward a centralized power. In Castile Alfonso X, the Wise (1252–84), and Alfonso XI (1312–50) made progress toward this end. Peter the Cruel (1350–69) with his wars and his adventures led a spectacular life and met his well-deserved fate at the hand of his half-brother who became King Henry II. The latter reigned for ten stormy years, his right to the throne being contested by no less an individual than John of Gaunt who had married a daughter of Peter the Cruel (cf. p. 232). John II (1406–54), a weak king, had for his minister Álvaro de Luna, a wise adviser, whom, at the instigation of his wife, he executed. King John's daughter became the illustrious Isabella the Catholic.

During this period Aragón launched out into foreign conquests. The reign of Pedro III (1276–85), son of Jaime I was marked by the establishment of a protectorate over Moslem Tunis and the conquest of Sicily. Pedro IV (1335–87), a fitting contemporary of Peter the Cruel, dealt a death blow to feudal anarchy; added Mallorca to the Aragonese crown and accepted the sovereignty of Athens. Alfonso V (1416–58) added the Kingdom of Naples and thereby increased Mediterranean expansion. For a while thereafter Sicily and Naples, Sardinia and Corsica, and even Athens played a part in the history of Aragón. Her Mediterranean trade was considerable; and her contact with Italy influenced her own culture. Alfonso's brother, John II (1458–79), who ruled in Aragón, Sicily and Sardinia, but not in Naples, had state and family troubles to settle. His son Ferdinand became the husband of Isabella of Castile.

With the marriage of Ferdinand and Isabella (1469) and their accession to their respective thrones, modern history in Spain begins. The two outstanding events of their reigns were the conquest of Granada (1481–92) and the discovery of America by Columbus in 1492, the latter of which added great glory and prestige to the Spanish Kingdom. Isabella in her internal policy, proved herself a wise and strong ruler. She quickly subdued the rebellious nobles and improved the condition of the serfs. In their foreign policy the Catholic Kings followed the lead of Aragón, continuing their conquests in Italy and playing politics with other European nations. In this period

Spanish power and achievement attained their high-water mark. There was great activity in building; the Court was resplendent and wealth abundant. But there were not lacking the seeds of a decadence to follow. The two blots on the reign of the Catholic Kings are the establishment of the Inquisition in 1480 and the expulsion of the Jews and the Mohammedans. Some authorities estimate the number exiled as in the millions; others at a lower figure. Whatever the number, it was sufficient to drain the nation of its man power and affect seriously the industries of the country. Agriculture declined and the irrigation systems of the Moors fell into decay. In 1504 Isabella died leaving the kingdom to her daughter Joana the Mad. Joana's husband, Philip the Handsome, son of the Emperor Maximilian, served as regent until his death in 1506, after which Ferdinand was elected to that office.

At the death of Ferdinand, the royal power passed to his grandson, Charles I (1518–56), better known by his title of Charles V, Emperor of the Holy Roman Empire, to which distinction he was elected in 1530. Charles, educated in the Netherlands and at the time of his accession to the throne unable to speak the Spanish tongue, spent the greater part of his life outside of Spain. His disregard for the constitutional rights of the Spaniards led to uprisings within the kingdom, while his demand for supplies of men and money to carry on his many foreign campaigns impoverished the Spanish nation although it added to the prestige and glamor of its position as a European power. In the Battle of Pavia Francis, I, the proud and powerful king of France, was taken prisoner. During the reign of Charles occurred the conquest of Mexico by Cortés and the conquest of Peru by Pizarro (pp. 197, 198). For an unusually interesting article relative to the journeyings of Charles V, see 'The Adventure of the Missing Fortnight' by Alice Bache Gould in the *Atlantic Monthly* for July, 1919.

Philip II (1556–98) carried on the policy of his father, though it was the glory of the House of Hapsburg rather than the good of Spain for which each worked. Again and again Philip ignored the constitutional rights of the people, convening the Cortes only when he wanted it to impose new taxes for his campaigns. The long years of warfare in the Low Countries, together with his troubles in other lands, notably England, against which he dispatched the great Armada in

1588 with disastrous results, brought Spain to the verge of bankruptcy both in money and men. In 1571 Philip joined with the Pope and Venice in a campaign against the Turks in the East which ended in the brilliant naval victory of Lepanto; but at the same time his Spanish subjects along the Mediterranean were harassed by Barbary pirates from which there was only temporary relief. In 1581 Philip acquired the crown of Portugal through his mother who was the daughter of Manuel I (p. 311). The great architectural achievement of his reign was the building of the Escorial, for which see pp. 52–55.

The 100 years following Philip II's reign was a period of decadence. The kings, Philip III, Philip IV and Charles II were weak and pleasure-loving, and the government was in the hands of favorites, some of whom were unprincipled. The Thirty Years' War with Germany (1618–48) was waged during this century and Spain was called upon to aid Austria in the struggle. There were wars also with England, France and Flanders, during the latter of which occurred the famous siege of Breda, a victory immortalized by Velázquez in his celebrated painting. In 1640 Portugal was lost to the Spanish crown (p. xli). The Hapsburg dynasty ended in 1700 with the death of Charles II without heirs.

The period from the death of Ferdinand the Catholic to Charles II (1516–1700), though ending in political and economic decline, is called the Golden Age of Spain. Universities were founded until their number reached 34 as against 8 in 1516; a study of the classics revived; writers of history, philosophy and science appeared; in the drama loomed such writers as Lope de Vega, and Pedro Calderón; in the novel, the incomparable Cervantes; and in the fine arts, Herrera, exponent of the severe Renaissance style; El Greco, Ribera, Zurbarán, Velázquez and Murillo — a brilliant galaxy of painters.

After the death of Charles II there were several aspirants to the vacant throne of Spain, the Duke of Anjou proving the successful candidate. Grandson of Louis XIV and of María Teresa daughter of Philip IV of Spain, he acceded to the throne under the name of Philip V and founded the Bourbon dynasty. The disappointment of rival claimants and the fear entertained by certain of the Powers lest Spain be absorbed by France led to the War of the Spanish Succession (1702–13) in which Spain lost Gibraltar, Minorca and her dominions in

Italy and Flanders. In internal affairs Philip, through his French advisers, introduced financial and administrative reforms that provoked uprisings in Aragón, Catalonia and Valencia, which were put down with difficulty. In the end these kingdoms lost their local privileges that had been respected up to this time. By his second marriage to Isabella Farnese of Parma, sometimes known as the 'Termagant of Spain,' Philip was subjected to her ambitious schemes which time and time again plunged him into conflicts with various European countries, among them the War of the Austrian Succession. In the end, however, Isabella attained her desire in acquiring the Two Sicilies for her son Charles, who, after the short reign of his half-brother Ferdinand, a man of peace, ascended the Spanish throne as Charles III (1759–88).

Charles, one of the great sovereigns of Spain, brought his country to the highest point it had attained since the 16th century, instituting much-needed reforms, social, political and economic. His chief concern was to prepare for a war against Spain's old enemy, England, which seemed inevitable. In the Seven Years' War (1756–63) France and Spain were badly beaten, Spain losing Florida by the treaty of Paris; but during the American Revolution, Spain won back Florida and Minorca and received other concessions. Charles also brought about the settlement of the Spanish-Portuguese boundaries in South America and reached an understanding with Algiers whereby that country promised to put an end to piracy on the Spanish coast. During his reign commerce and industries flourished and public works were undertaken; the power of the Inquisition was limited; the Jesuits were banished; and the population increased in numbers, in intelligence and spirit.

His son and successor, Charles IV (1788–1808), was for long under the influence of the infamous Godoy who was wholly inadequate to cope with the problems Spain must face because of the French Revolution. As an ally of France, Spain was drawn into the turmoils of that unhappy land; at first on the side of royalty, later, unwillingly, as an ally of the Republic. This fact arrayed her against England, who took revenge by destroying Spain's navy in the battles of Capes Finisterre and Trafalgar. Then came Napoleon with his ambitious scheme of adding Spain to his empire. His army overran the Peninsula: Charles IV abdicated; his son Ferdinand ascended the tottering throne, only to be made a prisoner in France together with

the ex-king and his family; whereupon Napoleon placed his brother Joseph on the Spanish throne. Joseph's reign was stormy, for the Spanish patriots kept up a guerrilla warfare and withstood desperate sieges, as at Zaragoza and Gerona. At length help came to Spain when Wellington and his English-Portuguese army entered from Portugal and engaged the French in the battles of Salamanca (1812) and Vitoria (1813), the latter of which decided the so-called Peninsular War and ended Napoleon's power in Spain. During this period Spain had been compelled to cede Louisiana to Napoleon, who thereupon sold it, contrary to treaty, to the United States. Spain's losses in the War in treasure and men had been frightfully large.

Ferdinand VII (1814–33), released from France and restored to power, at first accepted and then abrogated the constitution of 1812 which had been formulated by the Spanish Cortes in Cádiz during the French invasion. Base, cunning and cruel, Ferdinand ruled like a spoiled child, while his exhausted country needed a wise ruler. It was during this reign, when, as it seemed, Great Britain and France were casting longing glances at the Spanish and the Portuguese colonies, that Monroe issued his famous 'Doctrine,' which was followed shortly by Great Britain's recognizing the independence of Brazil, Mexico, and Colombia. In the same period all the Spanish American colonies save Cuba and Porto Rico gained their independence, and Spain ceded Florida to the United States. The Inquisition which had been suppressed by Napoleon was revived by Ferdinand; but shortly after his death it was again and finally suppressed.

The matter of the succession was the vexed question during the latter years of Ferdinand's reign. The king had only daughters. The Salic Law promulgated by Philip V recognized only male succession; but this law had been revoked by the Cortes of 1789, though not promulgated; Ferdinand made this revocation binding, naming on his death-bed (1833) his daughter Isabella at that time a child 3 years of age as his successor. Thereupon began the Carlist War with Don Carlos, brother of Ferdinand, as the candidate of the opposition. In 1843 Isabella II was proclaimed queen in her own right, her reign proving a stormy one, and ending in her forced abdication in 1868.

An interregnum of two years in which order was maintained

by the army under Serrano and General Prim, was ended by the calling of Amadeo of Savoy, younger son of Victor Emmanuel II, to the throne. King Amadeo, unsupported by any party, spent two unhappy years in Spain. After his abdication a Republic with Castelar for a while at the helm was tried with dire results; and in 1874 the Bourbon monarchy was restored in the person of Alfonso XII, son of Isabella — a restoration that marked the beginning of an era of peace during which constitutional forms had an opportunity to develop naturally, a new Constitution being promulgated in 1876. During his reign Alfonso found wise counsellors in his ministers, Cánovas the Conservative, and Sagasta the Liberal, and in Camacho the financier, who, with the King had the good of Spain at heart. The King's death in 1885 was deeply mourned.

Six months thereafter, on May 17, 1886, was born Alfonso XIII, a king from his birth, his mother, Doña María Cristina, acting as regent during his minority. Of Alfonso himself and his personal popularity, of the vicissitudes of his reign, of the American War and Spain's consequent loss of Cuba and Porto Rico and the Philippines, of Spain's seeming profit from the World War and her ensuing depression, of her gradual economic recovery, of the Rivera régime, we need not here speak, save as we note that long since, the scars left by the War with America have been healed.

(23) Outline of Portuguese History

The territory of Portugal may be roughly said to occupy the western half of the Roman Province of Lusitania. Its inhabitants, the *Lusitani*, divided into numerous minor tribes whose manners and customs have been described by Strabo, have no recorded history until the coming of the Romans. But when history begins for them, it is a brave and romantic tale, that of the eight years of their struggle under their general Viriathus (cf. p. 297); and long before one comes to the conclusion of it as told by Appian and others, the reader is well prepared to accept Strabo's designation of them as 'the greatest of the nations of Iberia.' Nor is it impossible that lineal descendants of this ancient people are to be found to-day in the wilds of the Serra de Estrella (cf. p. 299).

The Roman rule lasted some four centuries, and it gave to the conquered not only peace but a civilization with memo-

rials such as those of Mérida (which was made the capital of the province), and Alcántara and Evora. And after the Romans had withdrawn, there followed incursions of the Vandals, the Alans, the Suebians, and the Visigoths; after whom, in the 8th century came the Moors, who very thoroughly conquered that part of the country south of the Tagus, making Lisbon their chief city.

But the history of Portugal as a nation does not begin until the close of the 11th century when to one Count Henry of Burgundy, a soldier of fortune, who had married the natural daughter of Alfonso VI, King of León, was granted the government of the 'county of Portugal.' Neither the King nor Count lived many years thereafter, Henry leaving as his son and heir the three-year-old Affonso Henriques who was later destined, after many family quarrels and much civil war to throw off the suzerainty of León, and after constant fighting with the Moors and taking from them in turn one town after another, to establish thoroughly the Kingdom of Portugal with himself upon the throne, to be succeeded on that throne by his descendants for fully 7¼ centuries. The story of Affonso Henriques is splendidly and stirringly told by Crawfurd in his *Portugal Old and New*. Affonso's is the supreme place in Portuguese history; and for the frequency with which he finds mention in our pages the reader may consult the Index.

The new nation and the new dynasty continued with varying fortunes and vicissitudes until, in 1279, almost a century after the death of Affonso Henriques, arose another conqueror and statesman in the person of his great-grandson, who mounted the throne as King Diniz, who ruled some 46 years, and who inaugurated a policy, which, continued by his successors for almost another century, ended in the consolidation of the monarchy despite 'the resistance of the Church, the nobles and the rival Kingdom of Castile.'

Now as a result of this statesmanlike policy of their rulers the Portuguese people had advanced in both prosperity and civilization; and they had supported the monarchy because it had fought their battles as against the tyranny of clergy and nobles. But when, during the reign of Ferdinand (1367–83) and under the regency of his Queen Leonora, the ruling dynasty ceased to represent the will of the people, the Portuguese put an end to the dynasty, seating upon the throne Don John, Grand-Master of the Knights of Aviz, illegitimate son of

Pedro the Severe, who was therefore half-brother to the deceased Ferdinand, and who assumed the title of John I, and so founded the Line of Aviz.

With the aid of English archers John soon very thoroughly defeated the Castilian army at Aljubarrota — a victory that led to the building of the Monastery of Batalha, which remains to this day as one of the chief architectural glories of the country.

Greatest of all King John's sons was the third, Prince Henry, who is known to history as Henry the Navigator, under whose statesmanlike leadership and enthusiasm, aided by the vast resources of the Order of Christ of which he was the grand-master, began the almost unexampled period of Portuguese discoveries and expansion. In 1419 Madeira is discovered; in '32, the Azores; in '82 the Congo; in '58–'71 there are conquests in Morocco; in '88 Dias rounds the Cape of Good Hope; in '97–'98 Vasco da Gama discovers the sea-route to India, and two years later Cabral discovers Brazil; by 1510 Affonso de Albuquerque has been made Viceroy of India, with Goa as his capital; and Portugal has become an Empire, the then king, Manuel I, who is known as 'the Fortunate,' assuming the title of 'Lord of the Conquest, Navigation and Commerce of India, Ethiopia, Arabia and Persia.' Two years later the title was confirmed by Pope Alexander VI. And for a time Portugal was to expand still further until she had become the greatest maritime, commercial and colonial power in the world.

On the death of Henrique, 7th child and 3d successor of Manuel, the throne was left vacant with 5 chief claimants. Philip II of Spain, son of Manuel's daughter Isabella who had become the Queen of Charles V, was successful in his candidacy, though principally because of the prowess of his army, and in 1581 was crowned King of Portugal at Thomar. He was succeeded by his son and grandson of the same name, their combined reigns lasting for 60 years or until 1640, the period being variously known as that of the 'Castilian Usurpation' or the '60 years' Captivity.'

In 1640 the dynasty of the Philips was succeeded by the House of Braganza, the then Duke of Braganza, great-great-grandson of Manuel I, ascending the throne as John IV. His dynasty ended 270 years later with the flight of Manuel II in 1910 (cf. p. 296), but not until the country had seen centuries of misgovernment which had issued in the enrichment of the

dynasty and the impoverishment of the Kingdom, and the loss of Portugal's dependencies one after the other, until she was left with only the Azores and Madeira and her shrunken colonies in Africa and the East Indies. The story is too long to be told here, but it is interesting in the extreme.

With the overthrow of the monarchy, the republic that was immediately proclaimed entered upon a series of revolutions that succeeded each other with almost kaleidoscopic rapidity. The present government which has lasted for some years gives promise of stability; and it is to be hoped that at last peace has dawned for this much troubled people with their many sterling qualities who have been for so long misgoverned, and that prosperity may again come to a land so fair.

(24) Architecture in the Peninsula

In Roman times the Iberian Peninsula must have been dotted over with cities wherein were monumental buildings such as temples, theatres, aqueducts, and bridges. The existing remains give us only a hint of those prosperous days, and yet there is hardly a city of to-day but has a few Roman stones. The monuments of note, however, are few: the aqueducts in Segovia, Tarragona and Mérida; the bridges at Alcántara, Mérida and Salamanca; the theatres at Sagunto and Mérida; the Arco de Bará near Tarragona; the amphitheatre at Itálica; the necropolis at Carmona; and the Temple of Diana at Evora in Portugal. But cf. p. 346.

The Roman has had his day and is gone; the Visigoth and the Vandal have also departed, leaving few vestiges of their occupation; and to-day it is the work of Moorish and mediæval builders, and the later Renaissance structures that arrest the attention of the traveller in Spain and Portugal.

Every visitor to the Peninsula will be impressed with the monumental character of its ecclesiastical buildings. 'Cathedrals in Spain' no less than 'Castles in Spain' seem to be a distinguishing feature of that country; while monasteries figure large in certain Portuguese landscapes.

In plan and style of her large cathedrals, Spain borrowed freely from her neighbor on the other side of the Pyrenees, but added her own distinctive touch to everything imported, each Spanish kingdom working out its own problem in its own way. It is this individuality and variety wherein lies the

charm of these Spanish and Portuguese structures. Simply to compare them with the French structures (or, during the Renaissance periods with the Italian) is often to miss the delightful Spanish flavor that lurks in every building of note.

The one Spanish characteristic that is hard to forgive is the location of the choir or coro and sometimes of the Capilla Mayor in the nave of the church as it spoils the long vista of piers and over-arching vaulting that one expects to find. These coros are usually of a later date than the Cathedral and often of a style that is out of harmony with the earlier work. Another noticeable feature in the Spanish church is the elaborately carved retablo or reredos behind the high altar, the work, often, of one of Spain's greatest artists.

If one would seek the beginnings of architectural development he must visit the churches of San Miguel de Lino and Santa María de Naranco near Oviedo; or San Pablo del Campo and San Pedro de las Puellas in Barcelona.

Of 12th century Romanesque the finest examples are: the Cathedral of Santiago de Compostela; San Vicente in Ávila; San Isidoro in León; the old cathedrals at Salamanca and Lérida; and the Church of Santa Cruz and the Old Cathedral of Coimbra.

Of Gothic cathedrals and churches there is a goodly company: Ávila and Tarragona; and the Abbey of Alcobaça, Portugal, of the early period; Burgos, Toledo, León all showing French influence; Sevilla, in part influenced by the Moors; the Catalan cathedrals of Barcelona, Palma and Gerona; and in Portugal; the Church and Monastery of Batalha and the Convento dos Jeronymos de Belem in Lisbon of the middle period; and Salamanca and Segovia of the later period. For a thorough understanding of these cathedrals Street's *Gothic Architecture in Spain* will be found indispensable (cf. pp. lxxi, 333).

Among the finest examples of secular mediæval architecture may be mentioned: the Alcázar, Segovia; and the castles of Coca and Medina del Campo; the Audiencia, Barcelona; the Lonja de la Sede, Valencia; the University of Salamanca; the College of San Gregorio, Valladolid; the Ducal Palace, Guadalajara; the gateway of Santa María, Burgos; the Puerta de Serranos, Valencia; and the bridges of Alcántara and San Martín at Toledo.

Of Moorish work the outstanding examples are the Mosque

of Córdoba and the palace of the Alhambra, Granada; to which may be added the Giralda Tower and the Torre del Oro in Sevilla, and the little church of El Cristo de la Luz in Toledo. Buildings in the so-called Mudéjar style (in which Moorish artisans worked for their Christian conquerors and blended their own style with that of their masters) are seen in Toledo, in the two synagogues and in the Puerta del Sol; and in Sevilla, in the Alcázar and the House of Pilate; and in the Royal Palace in Cintra, Portugal. But cf. p. 341–42.

With the beginning of the 16th century, just after the conquest of Granada and the discovery of America, there came a new impetus to building and the Renaissance style was introduced. It was marked in its first period (*c.* 1500–50) by great variety and spontaneity; in its second period (1550–1650) by a severe and formal classicism, in which Herrera, pupil of Michelangelo, was the leading spirit; and in its last or Baroque period (1650–1800) by a swinging to the other extreme, often resulting in works fantastic and bizarre. Churrigueresque, from the name of the architect Churriguera, is the term often applied to this phase.

The plateresque style, which is really a style of ornamentation, came into vogue about the time that Renaissance architecture appeared. As stated on p. 16, it signifies the application of the art of the silversmith (in Spanish, *platero*) to marble or stone. It is typically Spanish, though influenced by the Moors, and, in its earlier phases, is 'rich and poetic.' Later, there came the tendency to over-elaboration. In Portugal, during the same period, one notes a similar exuberance of decorative style — the Manueline (see p. 284), taking its name from King Manuel I, which, though rich in the extreme, with its ropes of stone and other nautical devices often makes a coarser appearance than the plateresque.

Some of the more noteworthy examples of the Renaissance style are these: for the early period, the cathedrals of Granada and Málaga, both the work of Diego de Siloe; the Ayuntamiento in Sevilla, a beautiful example of the plateresque; the Palace of Charles V in Granada; the Casa de Miranda in Burgos, the Casa de la Conchas, Salamanca and the Casa de los Guzmanes, León; in the second period, the Escorial, the work of Herrera, is the outstanding example; other works are the southern façade of the Alcázar, Toledo, the Lonja, Sevilla and the Cathedral of Valladolid; of the late and recent periods

are the façade of the Cathedral of Santiago, the Cathedral El Pilar, Zaragoza; San Francisco el Grande, the Royal Palace and the Banco de España, Madrid.

Works of modern art or *'l'art nouveau'* may be seen in Barcelona in the Church of the Holy Family, in monuments and public buildings, and in the Guell Parque (cf. p. 99) — structures novel and bizarre.

(25) Sculpture in the Peninsula

Of ancient sculpture in Spain there are but few remains. The Lady of Elche, a Græco-Phœnician bust found in Elche (p. 130), is a unique example. But this mysterious lady like Melchizedek of old appears to have had neither ancestors nor descendants. It is therefore with mediæval and modern sculpture that we must deal.

As sculpture and architecture go hand in hand, it is to be expected that the finest examples of the sculptor's art will be found in churches and other ecclesiastical buildings. And such is the case. In the rich adornment of portals, in the original conceptions for capitals, in the marvellous skill displayed in choir stalls and in retablos and on noted tombs, one finds his material for the study of the history of Spanish sculpture.

Its development has not been uniform in all parts of the country. Different sections, affected by different streams of influence, have worked out their own individual style. France, Germany and the Low Countries have had their part in forming the art of the northern and central districts, while Italy has played a larger rôle in the development of sculpture in the sections bordering the Mediterranean; and the Moor, with his Orientalism, has cast a spell over all. Notwithstanding this outside influence, Spanish sculpture is very Spanish; and therein lies its fascination. It may be Castilian, Catalonian, Valencian, Andalusian or of many variations therefrom, and yet it possesses the Spaniard's emotional temperament, often his austerity or asceticism, and always his religious bias.

The early work is naturally crude and archaic. Some very interesting specimens are the quaint, elongated figures of the Apostles in the Cámara Santa, Oviedo, and the ivory crucifix in the Museum of León. San Pablo del Campo, Barcelona, has also early sculptures.

Of 12th-century sculpture, the Gate of Glory of Santiago

Cathedral, the work of Maestre Mateo, is the example *par excellence*; but so perfect is the workmanship that critics are inclined to believe its creator to have been a foreigner. San Isidoro, León, and the Cathedral of Zamora have interesting sculptures; while in the cloisters of Tarragona Cathedral may be found some very diverting capitals of this period. In fact, this Cathedral can furnish specimens of sculpture through all the periods from Romanesque to Baroque, even including Moorish.

The 13th and the 14th centuries, which were marked by the erection of the great cathedrals built on French lines, show an advance in sculpture. The artist has greater facility and ease of manner. He models from life and shows real delight in his work. Burgos, Toledo, León furnish fine examples of sculptured decorations and tombs and retablos.

In the 15th century one notes an advance in portraiture, influenced, perhaps, by Dutch masters. The tombs with recumbent effigies are justly celebrated. In the old Seo of Zaragoza is the remarkable tomb of Archbishop Lope Fernández de Luna, a masterpiece of the Catalan School. Other tombs of note are those of Ordoño II in León Cathedral; of Archbishop Juan de Cervantes, by Lorenzo Mercadante de Bretaña, in the Sevilla Cathedral; that of Charles III of Navarre and Leonora of Castile in the Pamplona Cathedral; and that of Don Álvaro de Luna, by Pablo Ortitz, in the Cathedral of Toledo.

Gil de Siloe of Burgos, who executed tombs for Queen Isabella and other people of note, was a past master in this kind of art. His portraits are carefully executed and his decorative scheme is of the most delicate and intricate pattern. This is seen in the tomb of Bishop Alonso de Cartagena in the Cathedral, in that of Juan de Padilla (a page in Queen Isabella's court, who was shot by an arrow in the siege of Granada) in the Burgos Museum, and in the royal tombs in the Cartuja de Miraflores.

The beautiful tomb of Don Juan, son of Ferdinand and Isabella, in Ávila and the royal tombs in the Capilla Real of Granada Cathedral are of foreign workmanship.

With the 16th century came the Renaissance and the influence of the Italian masters. Of this period Alonso Berruguete (*c.* 1486–1561) is the representative artist. After studying under Michelangelo in Italy he returned to his native

land to make wooden statues in the Italian manner. 'In his figures Spanish fervor is expressed in terms of Michelangelo.' He may be studied in the choir stalls of Toledo Cathedral, in various tombs, and in his 'Holy Sepulchre' in San Jerónimo, Granada.

Others of this period are Damián Forment, a native of Valencia, who did some marvellous work in his short life time — his two retablos are in Zaragoza and Huesca — and Diego Morlanes who also worked in Zaragoza, first on the portal of Santa Engracia and later in the Seo where he designed the Chapel of St. Bernard and the monuments of Archbishop Fernando de Aragón and of the latter's mother. These all show the richness of his style.

Very Spanish are the huge retablos to be found in all Spanish Cathedrals and churches of note. These immense pieces, their surfaces covered with myriad small figures and intricate decorative designs, must have furnished work for a whole army of artisans. As the retablo or altarpiece was supposed to represent the climax of artistic aspiration, the sculptor made it the object of his chief effort.

The materials used in their construction varied from wood to stone or marble or alabaster. Paint and gilding were used on many to produce a lifelike appearance. The best of the sculpture compares favorably with similar works in Amiens and Chartres.

Of retablos we note the following as typical of different styles and periods:

In Lérida in the Church of San Lorenzo are three small retablos showing Italian influence; the retablo mayor in the Tarragona Cathedral and the one in the Old Cathedral, Zaragoza, both by Pere Johán de Tarragona, are fine examples of Aragonese work of the 15th century. These are all beautiful and refined in feeling. Of a style similar to these is the large alabaster retablo in the monastery church of El Paular. According to tradition this work was made in Genoa and shipped to Spain. The small groups and the figure of the Madonna and Child are reminiscent of Italian sculpture.

Quite different in plan and feeling is the retablo of Gil de Siloe in the Cartuja de Miraflores with its large central group, circular in form, and its over-elaboration of lace-like carvings.

The huge retablos of Toledo and Sevilla, the former by Enrique de Egas, the latter by Dancart and Fernández

Alemán show German influence. Imposing and sumptuous, these polychrome works mark the height to which sculpture was carried in the Gothic period.

In the late 16th century a new style of retablo was introduced into Northern Spain in which immense surfaces were covered with groups of life-size figures and the decorative element was reduced to a minimum. Gaspar Becerra who studied in Italy was the chief exponent of this style. His masterpiece is in Astorga Cathedral. Juan de Juni, also a follower of Michelangelo, carried this tradition to an absurdity in his contorted figures in his 'Descent from the Cross' in the Cathedral of Segovia.

Spanish choir stalls are almost invariably of such excellent workmanship that it is hard to make choice among them.

In the 17th century, the finest work in sculpture is to be found in Sevilla, where Martínez Montañés was reviving the purely Spanish style. The Italian style with its pagan divinities in saints' robes was abandoned for polychrome figures with their earnest, melancholy faces filled with religious fervor, so typically Spanish. Examples of the work of Montañés are the statue of St. Dominic in the Provincial Museum, the Madonna, and a Crucifix in the Cathedral, and certain of the Jesuit Fathers in the University, and statues in the Museum — all in Sevilla; and the statue of Guzmán el Bueno and his wife at Santiponce.

Alonso Cano, pupil of Montañés, executed work of a similar nature. Granada Cathedral is proud to possess several of his best works: his 'Concepción'; 'Adam and Eve'; and the head of St. Paul. Pedro de Mena of Granada, a man of great originality, carried on the tradition of Montañés in his own graphic way. In the choir of Málaga Cathedral may be seen his unpainted wooden statuettes that rank him high as an artist. His St. Francis in Toledo is a quiet figure in whose face is expressed fervid piety and sincerity.

With the latter part of the 17th century came a decline in art. The Baroque style with its extravaganzas with Churriguerra as its High Priest was rampant in the land. Perhaps the most extreme example of this style is the 'trasparente' of Toledo Cathedral by Narciso Tomé.

One other typical Spanish sculptor must be mentioned — Francisco Zarcillo of Murcia (1707–81). His polychrome Pasos (groups representing the scenes in the passion of our

Lord) with their cruel realism and depth of feeling show real artistic merit. And they are typically Spanish.

Prior to the 15th century there was but little Portuguese sculpture. Among the few existing examples may be mentioned the tomb of Santa Isabel, in Santa Clara, Coimbra; and the tombs in Alcobaça of Dona Brites, of Inez de Castro, and of Pedro I. In all probability the last two are the work of foreign artists as Portuguese sculptors of that time seem not to have been capable of such fine workmanship.

In Batalha, in the Founder's Chapel, may be seen the best work of the 15th century; in the Museum of Santarém is the fine sarcophagus of one Duarte de Menezes, also of this century.

It is of the work of the Manueline Period, however, that one thinks, whenever Portuguese sculpture is mentioned. During that period the sculptor was as important as the architect. At windows, doors, on columns, and in cloisters the sculptor plied his art adorning everything with a lacework of tracery and weaving into it all sorts of nautical designs. The style appears to be a combination of Gothic, Mudéjar and Plateresque elements with the introduction of marine objects out of compliment to the renowned discoverers of that day.

Examples of Manueline sculpture may be found in nearly every town in Portugal. The finest productions, however, may be seen in Belem in the Convento dos Jeronymos and in the Tower; in the cloisters of Alcobaça and Batalha and in the elegant tombs of Affonso Henriques and Sancho I in Santa Cruz, Coimbra. João de Castilho and Nicolas Chatranais (the Frenchman) were the leading spirits in this work. In Thomar, the south portal of the Convento de Christo is the work of this Castilho, while the fantastic west façade was evolved from the brain of Ayres de Quintal.

Not all the sculpture of this period was of the Manueline order. Certain works of a different character have been attributed to foreign artists, as for example: the figures of the saints in the Sanctuary of the Convento de Christo, Thomar; the splendid reredos in the Sé Velha, Coimbra, probably the work of Flemish artists; and, in the Church of Santa Cruz, Coimbra, the pulpit by John of Rouen, and the very unusual choir screen by a Basque sculptor.

The great building enterprise of the 18th century was the

erection of the immense monastery of Mafra. Artists were called in to adorn the structure and Portuguese sculptors were trained for the work. Foremost of these artists was Joaquim Machado de Castro whose works may also be seen in the ciborium of San Vicente de Fora, in the Estrella Church, and in the Praça do Comercio. Versatile genius that he was, Machado could not only design the equestrian statue of Joseph I in Black Horse Square, but he could model delightful statuettes in terra cotta. In this art he had several followers: Antonio Ferreira, who took the rustic life of the peasants for his theme; and Frey Manuel de Teixeira, who designed dainty statues for the church of the Trinity of Santarém. (These statues are now in the Museum of Lisbon.)

(26) Painting in the Peninsula

With the exception of a few faded frescoes in the little church of El Cristo de la Luz in Toledo, in San Isidoro in León, and in several churches in Sevilla, notably in the Capilla de la Antigua in the Cathedral, one finds no paintings for study of a date prior to the 15th century.

An importation of Flemish paintings early in that century appears to be the one thing that was needed to arouse the native genius. A number of the early works of Spanish artists, unattributed, may be found on the ground floor of the Prado, one of the most interesting being 'The Catholic Kings at Prayer.'

In the 16th century when the influence of the Italian masters was strong, the Spanish painters were little better than imitators. Juan de Juanes of Valencia and Pedro Campaña (p. 178), with their forced emotional tendencies, show this influence; as does also Luis de Morales of Badajoz, who strove to express sincere religious fervor. All the painters of this period show more or less artificiality in their work. The national Spanish painter had not yet arrived.

But some time between 1570 and 1577 a man, born in Crete, and taught by Titian, arrived in Toledo — Domenico Theotocopuli, usually called El Greco (1550–1610). This artist, a Greek with an Italian training, was to become the most Spanish of all Spain's painters, interpreting to the world the spiritual genius of the Spain of his day. He painted the narrow face and slender body of those he saw around him, at

times exaggerating the type. His paintings in Toledo and in the Prado may not always please, but they fascinate; and to those who can discern spiritual values, he makes his appeal. El Greco worked alone in Toledo. He had no followers, and established no school.

But at the same time that he was working there was developing in Madrid the School of Castile. It began with portraiture stimulated by the Fleming, Antony Moro. Alonso Sánchez Coello (d. 1590) painted portraits that were 'vital records of personality,' though the lace and gewgaws received equal attention with the face; Pantoja de la Cruz (1551–1610) and Bartolomé Gonzáles (1564–1627) carried on the tradition, to the latter of whom are now ascribed the equestrian portraits of Philip III and his wife in the Prado, which were formerly attributed to Velázquez.

The 17th century was the Golden Age of Spanish painting — the century that produced Ribera, Velázquez and Murillo.

The first of the century was marked by such men as Vicente Carducho (1585–1638) and Eugenio Caxés (1577–1642) who were employed to decorate the palaces of the Prado and the Escorial, and who show much skill in composition, though lacking in inspiration. In the entrance hall of the Prado is a canvas called 'The Pacification of the States of Flanders,' the work of Fray Juan Bautista Mayno which will illustrate the decorative quality of these early 17th century works.

In 1623 Velázquez — Diego Rodríguez de Silva y Velázquez, to give him his full name — was summoned to the Court of Philip IV where he remained as Court-Painter until his death in 1660. Born in Sevilla in 1599 he had received his training in the studios of Francisco Herrera and Francisco Pacheco. 'While El Greco gave expression to the soul of Spanish chivalry and religion,' writes Charles H. Caffin, 'Velázquez embodied in its highest form the racial love of naturalism.' But though a naturalist, he avoided the commonplace even when his subject was little above that level. His canvases breathe life — buoyant life. In his rendering of circumambient air, he has few if any equals. His colors are cool and ofttimes sombre, and yet full of life; his landscapes are charming, and his scheme of composition admirable. As it is difficult to define a genius, it is impossible to fully characterize Velázquez. He must be seen to be appreciated. Fortunately for us of the present day, the works of Velázquez,

prized possessions of the Spanish sovereigns, have been preserved and presented to the public, intact, so that it is possible to study in the Prado the life work of this giant among painters.

His pupil and son-in-law, Juan Bautista Martínez del Mazo, painted admirable portraits and landscapes; and his colored servant, Juan de Pareja also proved to be a painter. And there were other followers of Velázquez, but none who approached their master.

In the Valencian School of painting José de Ribera (*c.* 1588–1656) was the master. He received his early training from Francisco Ribalta (d. 1628) who had studied in Italy. Ribalta's work is uneven, some of it being marked by poor coloring and technique and sentimentality. His 'St. Francis' in the Prado is among his best canvases. Ribera spent most of his life in Naples where he was known as Lo Spagnoletto. He was a realist who delighted to depict martyrs and ascetics with scenes of cruelity and suffering, and yet he showed his artistry even in such scenes, as for instance, his 'Martyrdom of St. Bartholomew' in the Prado.

Many of Ribera's works found their way to Sevilla where they influenced a group of painters: Zurbarán, Alonso Cano, Velázquez, and Murillo, who were the chief lights of the Sevillian or Andalusian School.

Francisco de Zurbarán (1598–1661) of Estremadura who first studied under Juan de las Roelas in Sevilla, was a painter of great individuality, a man who consorted with monks and who painted them. There is an austerity in his point of view; he delighted in dark shadows. With his intellectuality and his large and simple technique he is by certain critics considered the greatest artist of this school. He is best studied in the Provincial Museum in Sevilla.

Alonso Cano (1601–67) of Granada was architect and sculptor as well as painter, and as sculptor attained his highest distinction. He studied painting in the studio of Juan de Castillo. He excels in the portrayal of feminine forms; his Madonnas are characterized by great physical beauty and lofty sentiment. One of his best works is the 'Madonna and Child' over the Altar de la Virgen de Belén in Sevilla Cathedral.

The most popular artist of the Andalusian School unquestionably is Murillo — Bartolomé Esteban Murillo (1617–82),

a native of Sevilla. Left an orphan at an early age, he was compelled to shift for himself. His first teacher was his uncle, Juan de Castillo. Later, in Madrid, he studied the works of the great masters. He is said to have three styles: the cold, the warm, and the vaporous, all of which may be studied in the Museum of Sevilla. Murillo was a sincere Catholic. His paintings breathe the religious feeling of his times. By his powers of representation he caught the public eye and became the lion of the day. Posterity has dealt less kindly with him. It criticizes his technique, his colors, and his lack of intellectuality. He is most happy, perhaps, in his portrayal of the life of street urchins, though he is best known by his 'Conceptions,' in the painting of which he proved his originality. They are the finest of the Andalusian School which was noted for that kind of painting.

Not for a hundred years after the death of Velázquez did a worthy painter appear in the Spanish School, and then all unexpectedly there 'happened' that phenomenal genius, Francisco Goya (1746–1828). His was a daring spirit that delighted in bull fights and escapades that, on two occasions, brought him near the Inquisition. He studied in Zaragoza and visited Rome before coming to Madrid in 1769. Here he was given the task of creating tapestry designs which he executed with his characteristic daring, taking for his subjects the games of the people and using colors freely. These tapestries are now in the Palace of the Escorial. Later he was made Court Painter to Charles IV and painted that stupid king and his family true to life, making, however, an artistic masterpiece out of this unpromising material. Goya was an impressionist, viewing nature through his own temperament, and working for the effect of the whole with a mastery of technique and color. As a satirist of the whims and foibles of society, he portrayed the grotesqueries of his day with a shocking realism. In his later years he became morbid and almost, if not quite, unbalanced mentally, and his paintings of this time reflect his condition. His 'Three Fates' is an example of these horrors.

Of modern Spanish painters mention may be made of five: Mariano Fortuny (1838–74), whose paintings show a marvellous treatment of light; Francisco Pradilla (b. 1847), whose decorative paintings of merry-makings are full of the joy of life; Joaquin Sorolla y Bastida (b. 1863), usually known as

Sorolla, whose canvases breathe the sunshine of his own Valencia, and who may be studied in the Sorolla Room of the Hispanic Museum in New York (cf. p. xx); Ignacio Zuloaga (b. 1870), an artist who at times seems to be a re-incarnation of Goya; and the modern Pablo Picasso (b. 1881).

The history of Portuguese painting is hard to unravel. In the Museum of Lisbon are many fine paintings unattributed; and other paintings in various cities are awaiting a signature. A study of these paintings leaves the impression that Flanders has been the predominating outside influence, though Italian and Catalonian influences are also to be noted. In spite of this, Portugal has not failed to express her own individuality. Critics who have studied these paintings together with others throughout the country, notably the ones in the University Museum of Coimbra, have arrived at the conclusion that during the 15th and 16th centuries there existed three schools of painting in Portugal located in the north, the centre, and the south of the country.

In the north, in Vizeu, was Vasco Fernandez, whom King Manuel I sent to Italy for training. Many of his paintings are in the Cathedral of Vizeu. So great was his reputation that he was called Gran Vasco (Grão Vasco) and to him were attributed many fine anonymous works. In Coimbra, in the University Museum, are found numerous 15th and 16th century works, some of which show Venetian influence. In Santa Cruz are paintings ascribed to one Velascus — not the Gran Vasco.

In the central school may be named Nuño Gonçalves who was appointed Court Painter to Affonso V in 1450. His two triptychs, the 'Adoration of St. Vincent' are masterpieces. (One panel is now in the Archbishop's Palace in Lisbon.) In the Lisbon Museum are a series of paintings celebrating the exploits of Carrea, Grand Master of Thomar, ascribed to Christovão Figuieredo; and another, 'Dona Santa Catalina' to Carvalho.

In the south, in Evora, are portraits showing Flemish influence, and other works. Frei Carlos, a monk, was probably the master of this school.

For a further discussion of Peninsular Art, the reader may consult Marcel Dieulafoy's *Art in Spain and Portugal* (cf. p. lxxi).

(27) Tourist Agencies

For the convenience of the prospective tourist, we here list addresses that may prove of service to him:

OFFICIAL TOURIST AGENCIES

Spanish Tourist Information Office, 695 Fifth Avenue, New York, with home office, *Patronato Nacional del Turismo*, Calle de Alcalá, 71, Madrid, and other European offices as follows: *Spanish Travel Bureau*, 173 Piccadilly, London; *Office National Espagnol du Tourisme*, 12, Boulevard de la Madeleine, Paris; and offices at 6, Residenzstrasse, Munich; at 9, Via Condotti, Rome; and at 63, Main Street, Gibraltar. All of these offices will be pleased to answer inquiries relative to travel in Spain. For special tickets issued by them, see p. xxiv.

GENERAL TOURIST AGENCIES

Thomas Cook and Son, earliest in the field of all the general tourist agencies, is likewise the largest of them all, with many offices in many lands. Their head office for America is at 585 Fifth Avenue, *New York*. The mother English organization is now housed in a palatial home on Berkeley Street, Piccadilly, *London*, with other London offices at Ludgate Circus, at 125, Pall Mall, at 122, High Holborn, at 43, Kingsway, at 378, Strand, and at other points. The company conducts a general tourist business, including banking and the issuing of travellers cheques.

The following Continental offices of *Thomas Cook and Son* may be of service to the traveller in the Iberian Peninsula: *Paris* — 2, Place de la Madeleine and 250, Rue de Rivoli; *Biarritz* — 4, Avenue Edouard VII; and within the Peninsula: *Barcelona* — 19, Calle de Fontanella; *Madrid* — 15, Avenida del Conde de Peñalver, and Palace Hotel; *Sevilla* — 18, Calle Cánovas del Castillo; *Gibraltar* — 56, Main Street; and *Lisbon* — 52, Rua Aurea.

The American Express Company with magnificent home offices at 65 Broadway, New York, is the largest of the general tourist agencies originating in America. It conducts a general tourist business, including banking and the issuing of travellers cheques. Of its various European offices that are likely to

be of service to the traveller in Spain and Portugal, are the following: *London* — 6, Haymarket, S.W. 1; Hotel Cecil, Strand, S.W.; The May Fair Hotel, Berkeley Street, W. 1; and 79, Bishopgate, E.C. 2; *Paris* — 11, Rue Scribe; and *Biarritz* — 2, Avenue de l'Hotel de Ville.

Bennett's Travel Bureau, 580 Fifth Avenue, New York, the American Branch of the Bennett Risebureau of Oslo, Norway, the leading Tourist agents of the Scandinavian countries, and with branch offices in the larger tourist centres in Europe.

The International Wagons-Lits Company, formerly the International Sleeping Car Company, operates a network of sleeping car, dining-car, and trains *de luxe* services covering much of Central, Western and Southern Europe, together with French North Africa, Egypt, and Palestine. Its American offices are at 701 Fifth Avenue, *New York*, where a general tourist business is conducted. Among its European offices likely to be of service to the tourist in the Iberian Peninsula are the following: *London* — 20, St. James's Street, S.W. 1; *Paris* — 14, Boulevard des Capucines (Hotel Scribe); *Marseille* — 68, La Cannebière (Grand Hotel); *Biarritz* — 1, Villa Larralde, Rue Garderes; and within the Peninsula: *Irún* — Kiosk in the Station; *San Sebastián* — 2, Calle Andia; *Barcelona* — 20, Plaza Cataluña; Madrid — 3, Calle del Arenal; and *Lisbon* — 87 c, Rua do Carmo.

Dean and Dawson, with Administrative Offices at 7, Blandford Square, London, N.W. 1, is one of the oldest agencies conducting a general tourist business. Their *New York* Office is at 512 Fifth Avenue, and they have offices in *London* at 81, Piccadilly, and at the Imperial Hotel, Russell Square, and elsewhere throughout Great Britain. Of their Continental offices likely to be of service to the traveller to Spain are those at *Paris* — 2, Rue Edouard VII and at *Marseille* — 38, Rue de la Republique.

The Raymond & Whitcomb Company, with Executive Offices at 126 Newbury Street, *Boston*, Massachusetts, and branch offices at 225 and 607 Fifth Avenue, *New York*, and in other American cities, conducts a general travel business and specializes in high-class Cruises to Peninsular and other Mediterranean ports and in other cruises.

The Clara Laughlin Travel Services, with head office at 410 South Michigan Avenue, *Chicago* and *New York* office at 18 East 53d Street, and with connections in all principal Euro-

pean travel centres, conducts a general tourist business, and specializes in Independent Foreign Travel.

The European Auto Travel Bureau of 173 Newbury Street, *Boston*, Massachusetts, conducts a general tourist business and specializes in making complete arrangements for American tourists who desire to take their own automobiles with them for use in Europe.

Motorways, with headquarters at 54, Haymarket, London, S.W. 1, is a firm that specializes in *de luxe* motor travel, in Great Britain and on the Continent in their specially designed 'Motorways Pullmans.'

OTHER ADDRESSES

For scores of other addresses of tourist agencies and for hundreds of other addresses of interest to European travellers, see pp. lxxiv-cvi of the Rolfe-Crockett SATCHEL GUIDE TO EUROPE.

(28) SHORTER AND LONGER ITINERARIES

I — COMPREHENSIVE IBERIAN TOUR OF THREE TO FOUR MONTHS

Irún — Burgos — Valladolid — Salamanca — Segovia — La Granja — Ávila — Madrid, with excursions to the Escorial and Toledo — Zaragoza — Barcelona, with excursions to Tibidabo and the Montserrat — Palma, with excursions to Valldemosa and Sóller, to Andraitx and Bañalbufar, and to Manacor and Artá — return to Barcelona — Tarragona, with local excursions and excursion to Poblet — Valencia — Alicante — Elche — Cartagena — Guadix (for the night) — Granada, with excursion to the Sierra Nevada — Málaga — Ronda, with excursion to Grazalema — Algeciras — Gibraltar, with excursion to Tangier and Tetuán — Cádiz — Sevilla, with local excursions and excursion to Huelva, La Rábida and Palos, and to Córdoba — Mérida — Elvas — Estremoz (by motor car) — Evora — Lisbon, with local excursions and whole days in Cintra — Alcobaça — Batalha — Thomar — Coimbra — Bussaco — Oporto — Guimarães — Braga — Vianna do Castello — Vigo — Santiago — Coruña — Lugo León — Oviedo — Covadonga — La Hermida, for the Picos de Europa — Santander, with excursion to the Caves of Altamira — Bilbao — San Sebastián — Irún

II — TOUR OF SOUTHERN SPAIN OF TWO OR THREE WEEKS

Gibraltar, with or without excursion to Tangier and Tetuán — Algeciras — Ronda, with excursion to Grazalema — Granada, with excursion into the Sierra Nevada — Córdoba — Sevilla, with local excursions and excursion to Huelva, La Rábida and Palos — Cádiz — Algeciras — Gibraltar

III — TOUR OF NORTHERN SPAIN OF TWO OR THREE WEEKS

Port-Bou — Gerona — Barcelona, with excursions to Tibidabo and the Montserrat — side trip to Palma, with excursions as in Tour I, above — Barcelona — Tarragona, with local excursions and excursion to Poblet — Zaragoza — Madrid, with excursion to Toledo — the Escorial — Ávila — Segovia, with excursion to La Granja — Salamanca — Burgos — San Sebastián — Irún

IV — BRIEF TOUR ACROSS SPAIN

Gibraltar — Algeciras — Ronda — Granada — Sevilla — Córdoba — Madrid, and thence either to Segovia — Burgos — San Sebastián — Irún, or else to Zaragoza — Barcelona, with excursion to the Montserrat and side trip to Palma — Gerona — Port-Bou

V — TOUR OF PORTUGAL OF TWO OR THREE WEEKS

Lisbon, with local excursions — Cintra — Alcobaça — Batalha — Thomar — Coimbra — Bussaco — Luso — Oporto — Guimarães — Citania — Braga — Vianna do Castello — Valença do Minho

(29) Glossary of Spanish and Portuguese Terms

Portuguese terms are included within parentheses

Ajimez, Moorish arched windows with a column in the centre

alameda, public walk or promenade

alcázar, Moorish castle

altar mayor, principal altar

arroyo, bed of a stream

artesonado, ceiling panelled in the Moorish fashion

auto de fe, public punishment by the Inquisition

avenida, avenue

Ayuntamiento, Town Hall
azulejo, glazed tile

barrio, suburb
bodega, wine-cellar, oftentimes a shed

cabo, cape
calle, street
Capilla Mayor (Por.: *Capilla Mor*), Chancel
casa, house
Casa Consistorial, Town Hall
cemeterio, cemetery
Cid, el (from the Arabic), the Chief
cimborio, lantern (of a cathedral)
Conquistador, Conqueror
coro, choir
coro alto, raised choir
cruz, cross
custodia, monstrance

Diablo, el, the Devil

ermita (Por.: *ermida*), hermitage
estación (Por.: *estacão*), railway station

frontera, frontier
feria, annual fair
fonda, Spanish inn of the better class

huerta, irrigated land used for gardens

laguna, lake
largo (Por.), square
lonja, exchange building

Manuelĭne style, see p. xliv

mihrâb, prayer-niche, the holy of holies in a mosque
mirador, lookout, observatory
montañas, highlands
montañés, mountain
Mudéjar style, Hispano-Moresque style (in Architecture; cf. p. xliv)

Nossa Senhora, Our Lady

observatorio, observatory

palacio, palace
pantano, reservoir, dam
parque, park
paseo, street, avenue
pasos, groups of statuary representing scenes in Christ's passion
patio, court
peinador, hair-dresser (whence comes dressing-room or boudoir)
pinar, pine forest
Plateresque style, see p. xliv
plaza (Por. *praça*), plaza, square
Plaza de Armas, Parade-Ground
Plaza de Toros (Por.: *Praça de Touros*), Bull-Ring
puente, bridge
puerta, door, doorway, archway
puerto, mountain pass; port, harbor

quinta, country estate

rambla, dry ravine
rapido, fast train
reja, screen, usually of metal
retablo, reredos

río, river
rocío (Por.), square
romería, pilgrimage or ecclesiastical festival
rua (Por.), street
san (Por.: *são*), fem.: *santa*, saint

Seo (Por.: *Sé*), Cathedral
sierra (Por.: *serra*), mountain range
sillería, choir stalls

tartana, two-wheeled covered cart, a diminutive prairie-schooner
toreador, bull-fighter
torre, tower
trascoro, outside west wall of the coro

vega, open plain, usually cultivated
venta, roadside inn

(30) The Traveller's Calendar of Events

I — immovable festivals

January
- 5 General observance of the eve of Twelfth Day, with processions and feasting
- 17 Celebration of the Feast of St. Anton in Madrid
- 22 Levee at the Royal Palace in Madrid, with reviews and illuminations
- 22 Festival of San Ildefonso in Toledo
- 23 Playing of the fountains at La Granja

February
- 12 Festival of Santa Eulalia in Barcelona
- 22 Lamp-lighting day at the shrine of the Cathedral of El Pilar in Zaragoza
- 23 Festival of Santa María in Astorga

March
- 1 Festival of San Hiscio in Tarifa
- 19 Feast of San José (St. Joseph), celebrated with pomp in Badajoz and elsewhere throughout Spain by the sending 'of cards, flowers, and other presents to persons of both sexes who have been named after that popular saint'
- 19–21 Festival of the Fallas of San José in Valencia (p. 127)

April
- 5 Festival of San Vicente in Valencia
- 18–20 The unique Cattle Market known as the Feria in Sevilla

25 Picturesque fair at Carmona
25 Horse fair at Mairena (18 miles from Carmona)

May

1 The 'great day' of the fair at Jérez de la Frontera
1 Pilgrimage to the hermitage of La Virgen del Valle in Toledo, in the evening
2 Independence Day observed in Madrid
11 Anniversary of an almost miraculous victory over the Moors at Sóller in 1561, which is celebrated in that town by the reënacting of the event (see Mrs. Duryea's *Mallorca the Magnificent*, pp. 232, 233)
15 Festival of San Isidro in Madrid
15–17 Spring fair at Talavera de la Reina
15–28 Romería to the Ermita de San Isidro in Madrid (p. 52)
20–22 Fair at Ronda
30 Playing of the fountains at La Granja

June

18 Festival of Saints Ciriaco and Paula in Málaga
Vigils of San Juan celebrated in Catalonia 'with an epidemic of bonfires'

July

2 Fête at Coruña
24 Playing of the Fountains at La Granja
24–27 Festival of St. James at Santiago de Compostela, with local celebrations throughout Spain
25 Summer fair at Reinosa, between Palencia and Santander

August

6 Fiestas at Ávila and at Oviedo
10 Playing of the fountains at La Granja
14, 15 Annual performances of the Mystery Play of Elche
14–21 Showing of the celebrated statue of the Virgin at Plasencia
15 Feast of the Assumption of the Virgin, observed in all Spanish Cathedrals and churches
15 Pilgrimage near Treviso (p. 256)

20 Fiestas of St. Greiras and of San Roque near Gibraltar
25 Playing of the fountains at La Granja
31 Festival of the Sacred Chalice at the Cathedral of Valencia

September
1 Blessing of the fennel at the Church of San Gil in Játiva
7–9 Annual festival at Covadonga with midnight mass and procession (for many other lesser pilgrimages at Covadonga, see pp. 252, 253)
8 Pilgrimage to the Sanctuary on la Peña de Francía, a wild mountain height near Las Batuecas, midway between Plasencia and Ciudad Rodrigo
14 Pilgrimage to the hermitage of Ecce Homo near Bembibre (p. 237)
21 Autumn fair at Reinosa, between Palencia and Santander
21 Procession to the hermitage of San Mateo, founded by St. Ferdinand, near Carmona
21–23 Autumn fair at Talavera de la Reina
29 Showing of the *Santa Forma* at the Escorial

October
5 Festival of San Froílan in León
9 Fiesta of Jérez
12 Anniversary of the descent of the Virgin: pilgrimage to the Cathedral of El Pilar in Zaragoza
28 Showing of the *Santa Forma* at the Escorial

November
1, 2 Annual visitation of the Cemeteries, with decorations of the tombs

December
8–14 Dance of the 'Seises' in the Cathedral of Sevilla (pp. xxix, 179)
25 Christmas, observed as a great public holiday throughout Spain
31 Brilliant celebration of the conquest of Mallorca in Palma (see pp. 42, 43 of Mrs. Duryea's *Mallorca the Magnificent*)
31 Midnight observance in the Puerta del Sol in Madrid

II — MOVABLE FESTIVALS

February National carnival, observed throughout Spain
Three-day carnival in Sevilla, with dance of the 'seises' in the Cathedral

Third Sunday in Lent Pilgrimage to the Church of Santa María Magdalena 3½ miles from Castellón de la Plana (p. 115)

During Lent Passion or Mystery Plays frequently given in Madrid and elsewhere throughout Spain

Holy Week (*Semana Santa*) Special celebrations in Sevilla with great pomp and magnificence (cf. Dorothy Giles' *The Road Through Spain*, pp. 258–271); in Toledo (cf. Mrs. Elsner's *Spanish Sunshine*, pp. 308–312); and in Málaga; and lesser celebrations in Madrid, Valladolid and Valencia

Good Friday Spectacular procession in Murcia with the 'pasos' (p. 135)

Early in May Flower service in the Church of Santa María in Alicante

First Saturday in May every sixth year Procession to the Virgen de Vallebona at Morella

Ascension Day (40 days after Easter) Tribal dance of the Maragatos at Astorga

Trinity Sunday Romería de la Virgen de la Salud et Tejares

Feast of Corpus Christi (9th Thursday after Easter) Tribal dance of the Maragatos at Astorga, and general observance of the day throughout Spain

July Procession of la Virgen del Carmen by night on the sea at Málaga

End of July An important fair in the Alameda Segunda of Santander

August Town Fête at Málaga with Athletic Competitions, Processions and Illuminations

Sunday following August 15 Fête day of the patron saint of Amusco at Amusco, 21 miles from Plasencia

September Fair in Albacete

III — WEEKLY EVENTS

Sundays Market in the Plaza de Abastos in Santiago

Sundays Special day of the Rag Fair in Madrid (p. 42)

Wednesdays Market day in Murcia

Thursdays Market in the Plaza de Abastos in Santiago
Thursdays Convening of the Tribunal de Aguas in the Plaza de la Constitución in Valencia (p. 127)
Fridays Service of the *Miserere* in the Church of Corpus Christi in Valencia (p. 127)
Saturdays Market day in Murcia

IV — PORTUGUESE FESTIVALS

Portuguese life is enlivened by a great number of *festas* throughout the year. 'The pilgrimage or *Romería* is usually to some shrine in the hills or by the sea, and combines the character of a profane picnic with a religious motive.' Of these pilgrimages the most famous is to the Shrine of Bom Jesus do Monto at Braga at Whitsuntide (cf. p. 329).

New Year's Day and the Day of Kings (January 6) are observed by groups of men going from house to house and singing songs, while Easter and Christmas are seasons of especial rejoicing.

The Eve of St. John's Day, June 24, is celebrated by the peasantry of Portugal with bonfires and accompanying rites far into the night (cf. Aubrey Bell's *Portugal of the Portuguese*, pp. 51–54)

All Saints' Day, November 1, is very generally observed by the *magusto*, 'a kind of picnic in which the principal feature is the roasting and eating of chestnuts not unaccompanied by wine.'

(31) Hotels and Hotel List

Within the past few years hotels *de luxe* and hotels of the first class have been erected in many of the larger cities of Spain. The tourist who is not obliged to travel economically will readily suit himself by choosing hotels that we mention as first class, or, where no distinction is made, those that are placed first in the lists. It has been our intention to mention no hotels that we cannot commend, either from our personal knowledge of them or from what we consider trustworthy evidence as to their character. Outside of the larger cities, as a general thing, it is well always, if one's purse permits, to choose the best hotel in the place, which is often none too good. We have added, however, whenever we have thought it advisable, the names of hotels of several classes. The name of no hotel in

this List has been inserted at the solicitation, or even with the knowledge of the proprietor; and changes will be made in future editions as we have reason to believe that they ought to be made.

In Portugal, hotels of the first class are to be found only in Lisbon, Mont' Estoril, Coimbra, Bussaco and Oporto; yet in the lesser tourist centres, as a rule, very tolerable and even good hostelries are to be met with.

In the season it is always well, if possible, to reserve one's hotel room weeks in advance; and for Holy Week at Sevilla (when prices are doubled) and Toledo it is necessary to arrange for reservations months in advance.

The names of hotels in the List below are grouped *according to countries*, towns and cities being arranged *alphabetically*. When the names are separated by a semicolon, those hotels whose names follow the point are the cheaper.

SPAIN

Alcalá de Henares: Cervantes, Cisneros
Alcázar de San Juan: Fonda Francesa
Algeciras: Reina Cristina (cf. p. 162); Anglo-Hispano
Alicante: Palace, Reina Victoria; Samper; La Union, Pastor
Almería: Simón; Continental
Andraitx: Fonda Miramar, Pension Mallorca
Antequera: Infante, Universal; Colón
Aranjuez: Pastor; Pension Lozano
Artá: Antonio Quecles. See *Cala-Ratjada*
Astorga: Moderno; Roma
Ávila: Inglés, París
Badajoz: Hospedería de Claudio Mesá; Palace; Pension Reina Victoria
Barcelona: Ritz, Colón, Majestic Inglaterra; Palace, Regina, Oriente, Nouvel; España, Falcón, Grand, Internacional; Suizo, Pension Splendide
Bilbao: Excelsior; Carlton, Inglaterra; Goñi, Escalza
Burgos: Norte de Londres, Paris
Cáceres: Europa, Nieto; Nacional
Cádiz: Atlantico; de France et Paris; Continental, Loreto
Cala-Ratjada (near Artá, Mallorca): Castellet
Cartagena: Gran; de France y Paris, Cartagenero
Córdoba: Regina; Simón, España y Francia

Coruña: Atlantic; Palace, de Francia, de Europe
Covadonga: Gran Pelayo; in construction: Gran Favila
Cuenca: Gran Moya; Iberia
Deyá: Turista
El Escorial: Reina Victoria; Miranda
El Ferrol: Ideal Room, Suizo
El Terreno, see *Palma*
Gerona: Italiano; del Comercio
Gibraltar: Grand, Cecil, Bristol; Victoria, Continental
Gijón: Malet, Comercio; España, Asturias
Granada: Alhambra Palace, Washington Irving; Pension Laird (Eng.), Pension Carmona, all on the Alhambra Hill. In the city: Gran Hotel Paris, Alameda, Inglaterra
Granja, La, see *San Ildefonso*
Grazalema: Fonda
Guadalajara: Palace
Guadalupe: Monastery (cf. p. 211)
Guadix: Comercio
Hermida, La: Balneario de la Hermida (cf. pp. 254, 255)
Huelva: Internacional; Madrid, Urbano
Huesca: San Lorenzo; España
Jaca: La Paz
Játiva: Españoleto
Jérez de la Frontera: Los Cisnes
León: Olidén, Paris; Reina Victoria
Lérida: Palace; España, Suizo
Linares: Cervantes; Ambos Mundos
Logroño: Grand, Comercio; Paris
Lugo: Gran Conde; Méndez Núñez, Gran Alicia
Madrid: Ritz, Palace, Nacional, Gran Vía, de Roma, Florida, Gran Reina Victoria; Metropolitano, Europa, Mediodía, Inglés, el Grand, de Londres; Nuestra Señora de la Luz, Pension Gil
Málaga: Príncipe de Asturias; Hernan Cortés, known also as the Caleta Palace, overlooking the sea; Regina, Reina Victoria, Niza; in the suburb of *Caleta:* Hacienda de Giro, Pension Limonar
Manresa: Fonda Santo Domingo
Medina del Campo: La Castellana
Mérida: Nueva España, La Madrileña
Miramar, Estate of: Hospederia (p. 108)
Montserrat: Monastery (primitive, but cf. p. 101); on the highway to *Monistrol:* Masia, Marcel

Murcia: Reina Victoria
Orense: Roma, La Barcelonesca
Oviedo: Covadonga; Inglés, Francés
Palencia: Gran Samaria, Continental
Palma: Grand; Alhambra, both in noisy locations in the town; in the suburb of *El Terreno:* Mediterraneo, Victoria, both overlooking the bay.
Pamplona: La Perla, Maisonnave; Quintana
Picos de Europa, The: Balneario de la Hermida (see above)
Plasencia: Eloy; Comercio
Pollensa: Formentor; Mar i Cel
Pontevedra: Palace, Engracia; Progresso, Moderno, Comercio, Madrid
Potes: Fonda del Rubio, Fonda la Nueva
Puigcerdá: Europa, Tixaire; Internacional, Cataluña
Ronda: Reina Victoria (cf. p. 158); Royal; del Polo, Progresso
Salamanca: Comercio, Victoria
San Ildefonso: Europeo; Pension María
San Sebastián: María Cristina, Continental Palace, Londres, Biarritz, Regina, Niza, Hispano-Americano; del Principe, Argentino, de France et Suisse; Europa, Sevilla, Aramendi, Olasagasti
Santander: Mejico, Royalty, Continental; all in the city. See also under *Sardinero*
Santiago de Compostela: Argentina, Gran España; Suizo
Saragossa, see *Zaragoza*
Sardinero: Grand; Inglaterra, Gran Suiza, Roma, Paris, Madrid
Segovia: Comercio Europeo; París-Fornos
Seo de Urgel: Gran Mundial, Andría
Sevilla: Alfonso XIII; Sevilla, de Paris, Inglaterra, Eritaña, Cristina, Majestic, Oriente, de Londres, Europa
Sierra Nevada, The: Hotel Sierra Nevada in the heart of the range (cf. p. 145)
Sóller: Ferrocarril; Marina
Tarragona: Europa, Paris; Continental, Internacional; Nacional, España
Toledo: Castilla; Granullaque
Trujillo: Cubano
Valencia: Reina Victoria; Palace, Inglés; Nacional, Valencia
Valladolid: Inglaterra, Moderno, de Francia; Imperial, Roma
Valldemosa: Cartuja; Turismo

Venta de Baños: Fonda de la Estación
Vigo: Continental, Palace; Moderno, Universal
Zamora: Suizo, Castilla
Zaragoza: Grand; Continental, Europa; Universo, Inglaterra

PORTUGAL

Alcobaça: Alcobacense
Beja: Vista Alegre, Rocha
Braga: at *Bom Jesus do Monte*: Grande Hotel do Elevador (cf. p. 329); in the city: Grande Hotel Gomes e Matos
Bussaco: Palace Hotel da Matta (cf. p. 318)
Cascaes: Riviera
Cintra: Nunes, Netto; Central
Coimbra: Avenida, Grande Coimbra, Bragança; Astoria
Covilha: Covilhanense, Central
Elvas: Central
Estoril: de Paris
Estremoz: Palace
Evora: Eborense
Gouveia: Fonda
Guimarães: do Toural
Leiria: Liz
Lisbon: Avenida-Palace; Inglaterra, Europe, Metropole; Francfort-Hotel, Bristol, Internacional; York House
Luso: Lusitano, dos Banhos
Monchique: Correa
Mont' Estoril: Grande d'Italie, Grande Estrade
Oporto: Grande Hotel do Porto; de Paris, Sud-Americano; America Central, Continental
Santarém: Central
Setúbal: Esperança
Thomar: Thomarense
Torres Vedras: Natividade
Vianna do Castello: Central, Aliança; on *Monte de Santa Lucia*; Hotel Monte de Santa Lucia
Villa Real de São Antonio: Grande Hotel do Guadiana

ANDORRA

Andorra Vialle: Fonda de Juan Torra
Las Escaldas (sulphur springs c. 2 miles east of *Andorra Vialle*): Hotel Plá (closed from December until May)
Soldeu: Inn

MOROCCO

Ceuta: Majestic, Terminus
Tangier: Majestic, Cecil, Continental; Bristol
Tetuán: Alfonso XIII; Central; Victoria

(32) Book-List for the Traveller

CLASSICS IN ENGLISH ON SPAIN

The Alhambra by Washington Irving; with an Introduction by Elizabeth Robbins Pennell and nearly 300 drawings of the places mentioned by Joseph Pennell (Macmillan, 1921, pp. xvii + 436, $2.00; original edition, 1832)

The Conquest of Granada by Washington Irving (Everyman's Library Series: London: Dent & Sons; New York: Dutton, 1923, pp. xv + 351; in cloth, $1.00; in leather, $1.60; original edition, 1829)

History of the Reign of Ferdinand and Isabella by William H. Prescott (3 vols., Lippincott, n.d., pp. xxiv + 504; xvii + 574; xv + 574, $3.75 per set; original edition, 1841)

The Bible in Spain by George Borrow (Everyman's Library Series, Dutton, pp. xiv + 510, $1.00 and $1.60; original edition, 1843)

The Zincali: An Account of the Gypsies of Spain by George Borrow (Everyman's Library Series, Dutton, pp. xiv + 251; $1.00 and $1.60; original edition, 1841)

Wanderings in Spain: translated from the French of Théophile Gautier (English edition now out of print; original French edition, *Voyage en Espagne*, 1845)

HISTORIES OF SPAIN

A History of Spain by Charles E. Chapman (Macmillan, 1922, pp. xv + 559, $3.25)

The Story of the Moors in Spain by Stanley Lane-Poole and Arthur Gilman (Story of the Nations Series, 1899, pp. xx + 285, o.p.)

Spain in the Nineteenth Century by Mrs. Elizabeth Wormeley Latimer (Chicago: McClurg, 1898, pp. 441, o.p.)

The Stories of Seville, of Toledo, and of Santiago (Mediæval Towns Series, Dutton, 3 vols., $2.00 per volume)

VOLUMES INTERPRETATIVE OF SPAIN

THE SPANISH PAGEANT by Arthur Stanley Riggs (Indianapolis: Bobbs-Merrill, 1928, pp. xiv + 416, $5.00 and $12.00)

THE SOUL OF SPAIN by Havelock Ellis (Houghton, 1924, pp. ix + 420, $2.25)

STANDARD WORKS OF TRAVEL IN SPAIN

SPAIN AND THE SPANIARDS by Edmondo de Amicis, translated from the 10th Italian edition by Stanley Rhoads Yarnall (Winston, n.d., 2 volumes, pp. 293 and 292, $6.00 and $12.00 per set; original American edition, 1895)

FAMILIAR SPANISH TRAVELS by William Dean Howells (Houghton, 1913, pp. v + 327, o.p.)

WANDERINGS IN SPAIN by Augustus J. C. Hare (New York: Routledge, n.d., pp. xvi + 182, o.p.)

CASTILIAN DAYS by John Hay; with illustrations by Joseph Pennell (Houghton, 1871 and 1928, pp. vii + 414, $5.00 and $12.00)

FOUR MONTHS AFOOT IN SPAIN by Harry A. Franck (Century, 1923, pp. x + 370, $2.00; Garden City Publishing Co., $1.00; original edition, 1911)

CATHEDRAL CITIES OF SPAIN by W. W. Collins (London: Heinemann and New York: Dodd, 1909, pp. xii + 355, with 60 illustrations in color, o.p.)

TRAVELS IN SPAIN by Philip Sanford Marden (Houghton, 1909, 8vo, $4.00; in the Park Street Library of Travel, in reduced size, pp. 434, $2.25)

THE SPELL OF SPAIN by Keith Clark (Spell Series, Page, 1914, pp. x + 439, $3.75)

MADRID PAST AND PRESENT by Mrs. Steuart Erskine (Dutton, n.d., pp. xv + 295, o.p.)

SPAIN IN SILHOUETTE by Trowbridge Hall (Macmillan, 1923, pp. viii + 351, $3.00)

RECENT WORKS OF TRAVEL IN SPAIN

SPANISH SUNSHINE by Mrs. Eleanor Elsner (Century, 1925, pp. 368, $4.00)

SPANISH TOWNS AND PEOPLE by Robert Medill McBride (McBride, 1925, pp. xiv + 246, $5.00 and $3.00)

FORGOTTEN SHRINES OF SPAIN by Mrs. Mildred Stapley Byne (Lippincott, 1926, pp. 312, $5.00)

MALLORCA THE MAGNIFICENT by Mrs. Nina Larrey Duyrea; with an Introduction by Ralph Adams Cram (Century, 1927, pp. xx + 280, $3.00)

THE LURE OF CASTILE by E. Carleton Williams (London: Mills & Boon, 1927, pp. viii + 190, 5s.)

DAYS IN THE SUN by Martin Andersen Nexö; translated from the Danish by Jacob Wittmer Hartmann (Coward-McCann, 1929, pp. 297, $3.00)

THE ROAD THROUGH SPAIN by Dorothy Giles (Penn Publishing Company, 1929, pp. 408, $5.00)

Here may also be included THE SPANISH PAGEANT by Arthur Stanley Riggs (see above)

SPANISH AND PORTUGUESE ART

ART IN SPAIN AND PORTUGAL by Marcel Dieulafoy (Ars Una Series, Scribner's, 1913, pp. 376, $3.00)

SOME ACCOUNT OF GOTHIC ARCHITECTURE IN SPAIN by George Edmund Street; edited by Georgiana Goddard King (2 volumes, London: Dent & Sons, 1914, pp. xix + 356 and viii + 352, o.p.; original edition, 1865)

THE STORY OF SPANISH PAINTING by Charles H. Caffin (Century, 1917, pp. xi + 203, o.p.)

Monographs on EL GRECO, VELÁZQUEZ, MURILLO, GOYA, and FORTUNY in the *Masters in Art* series (Boston: Bates & Guild Company, 50 cents each)

MASTERPIECES IN THE COLLECTION OF PICTURES IN THE PRADO IN MADRID (*Meisterwerke der Gemäldesammlung des Prado in Madrid*) (Munich: Franz Hanfstaengl, 1922, pp. 342; 7 in. × 9½ in.; with over 300 illustrations; 12 marks and 15 marks; at the Prado, 15 pesetas)

ART IN SPAIN (*El Arte en España*) — the general title of a score or more of little volumes of 48 pictures each, illustrative of the art in as many Spanish buildings or collections (Barcelona: J. Thomas, 2 pesetas, each)

SPANISH AND PORTUGUESE GARDENS by Rose Standish Nichols (Houghton, 1924, pp. xxxi + 304, $10.00)

SPANISH LITERATURE

AN INTRODUCTION TO SPANISH LITERATURE by George Tyler Northrup (Univ. of Chicago Press, 1925, pp. x + 473, $3.00)

SPANISH LITERATURE IN ENGLISH TRANSLATION: A Bibliographical Syllabus by Angel Flores, with an Introduction by Edward Everett Hale, Jr. (The H. W. Wilson Company, 1926, paper, pp. 82, 90c.)

THE SPANISH WORLD IN ENGLISH FICTION: A Bibliography by Cony Sturgis (Boston: The F. W. Faxon Company, 1927, pp. 80, $2.00)

DON QUIXOTE by Miguel de Cervantes—in many editions and at many prices

INTRODUCTIONS TO SPANISH AND PORTUGUESE

ELEMENTOS DE ESPAÑOL: An Elementary Spanish Grammar [and Reader] for Schools and Colleges by Julian Moreno-Lacalle (Sanborn, 1928, pp. xxv + 476, $1.48)

TERRY'S SHORT CUT TO SPANISH by T. Phillip Terry (Houghton, 1920, pp. xx + 543, $2.50 and $3.50)

LIPPINCOTT'S NEW SPANISH-ENGLISH AND ENGLISH-SPANISH POCKET DICTIONARY (Philadelphia: J. B. Lippincott Company, 1924, pp. xi + 401, 3¼ in. × 5⅛ in. × ¾ in., $1.25)

SPANISH SELF-TAUGHT, with Conversations, Phrases, Travel Talk, Classified Vocabularies, and Phonetic Pronunciation, by A. J. R. V. García (London: Marlborough & Co., 1917, pp. 150; paper, 2s.; cloth, 3s.)

PORTUGUESE SELF-TAUGHT, with Elementary Grammar, Conversations, Travel Talk, Classified Vocabularies, and Phonetic Pronunciation, by E. da Cunha (London: Marlborough & Co., 1912, pp. 150; paper 3s.; cloth, 4s.)

PORTUGAL AND THE PORTUGUESE

PORTUGAL OF THE PORTUGUESE by Aubrey F. G. Bell (Countries and Peoples Series; London: Pitman & Sons, 1915, pp. x + 268, o.p.)

TRAVEL IN PORTUGAL

A WAYFARER IN PORTUGAL by Philip S. Marden (Wayfarer's Series, Houghton, 1927, pp. x + 210, $3.00)

THROUGH SPAIN AND PORTUGAL by Ernest Peixotto (Scribner's, 1922, pp. xii + 281, $3.50)

IN PORTUGAL by Aubrey F. G. Bell (London: John Lane, 1911, pp. viii + 227, 7/6)

THROUGH PORTUGAL by Martin Hume (London: Richards, 1907, pp. xiv + 317, 5 s.n.)

PORTUGAL OLD AND NEW by Oswald Crawfurd (Putnam's, n.d. pp. xi + 350, o.p. — much more than a travel book)

THINGS SEEN IN MADEIRA by J. Edith Hutcheon (Things Seen Series; Dutton, 1929, pp. 158, $1.50)

ROAD BOOKS AND MAPS

THE MICHELIN GUIDE TO SPAIN AND PORTUGAL [in Spanish] (*La Guia Michelin: España y Portugal*). With 36 maps of motor routes; 12 maps of the frontiers between Spain and France and between Spain and Portugal; 111 town and city plans; 13 plans of cathedrals and other buildings; and 256 illustrations from photographs (Paris: Michelin & Cie., 1929, pp. 452 + 44, 10 fr. or 5 pesetas; in America, c. $2.00)

THE MICHELIN ROAD MAPS OF SPAIN (*Mapa Michelin España*). In 13 sections, folded. On paper, 5 frs each. Paris, Michelin & Cie.)

MOTORISTS' HIGHWAY ATLAS OF SPAIN AND PORTUGAL [in Spanish] (*Mapa de Carreleras del Real Automóvil Club de España*). With 65 maps in colors. 7½ in. × 10 in., when closed. Madrid: Royal Automobile Club of Spain, $12.00)

THE TARIDE ROAD MAP OF SPAIN AND PORTUGAL. c. 1 yard square; folded, 4¾ inches × 8 inches (Paris: Cartes Tarìde; $1.00)

MAP OF SPAIN AND PORTUGAL. In colors, showing political divisions, railways and elevations. 21½ inches × 30 inches (Edinburgh: Bartholomew, 4s.)

FULLER GUIDEBOOKS

Baedeker's SPAIN AND PORTUGAL (in English, 1913) and SPANIEN UND PORTUGAL (in German, 1929; English edition: pp. xcviii + 594; Scribners, $6.00)

Muirhead's SOUTHERN SPAIN AND PORTUGAL (Macmillan, 1929, pp. cxvi + 316, $6.00) — to be followed soon by a second volume on NORTHERN SPAIN

Hachette's ESPAGNE [in French] (Paris: Hachette, 1927, pp. cxxxvi + 618, c. $4.00)

Lopez' ESPANA Y PORTUGAL [in Spanish] (Madrid and Barcelona, 1924, pp. cxxviii + 836, 2 volumes, c. $9.00)

Mendonca e Costa's MANUEL DO VIAJANTE EM PORTUGAL [in Portuguese] (Lisbon, 1924, pp. xxvi + 303, c. $1.50)

Cook's HANDBOOK FOR SPAIN by Albert F. Calvert (London, Thomas Cook & Son, 1924, xii + 653, o.p. — readable, but eclectic in treatment)

Murray's HANDBOOK FOR SPAIN by Richard Ford (London: John Murray, last edition, 1912; in 2 volumes. pp. xiii + 313 and viii + 335; o.p., entertaining and still valuable)

Murray's HANDBOOK FOR PORTUGAL (London: John Murray; last edition that we have seen, 1887; pp. 67 + 201. o.p.)

A SATCHEL GUIDE TO SPAIN AND PORTUGAL

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Part I

SPAIN

A SATCHEL GUIDE TO SPAIN AND PORTUGAL

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PART I

SPAIN

APPROACHES TO SPAIN

Because of her geographical position, Spain offers to the traveller more avenues of approach than almost any other land in Europe. So many, indeed, are the services that touch at Spanish (and Portuguese) ports and so frequent are the changes in the services that it is always wise for the tourist who would enter the Peninsula by sea to consult one of the larger General Tourist Agencies for sailings of all steamship lines (cf. pp. lv–lvii).

It should be remembered that almost every country in Europe now has what may be called direct service with Spain over the network of air lines that nearly cover the Continent.

Of the approaches to Spain we list below only those that are likely to be of service to the tourist:

(1) From the United States

1. Via Cádiz and Barcelona. By steamers once or twice a month of the Spanish Royal Mail Line (Compañia Trasatlántica) from New York to Cádiz and continuing to Barcelona.

2. Via Vigo, Coruña, Gijón, Santander, and Bilbao. By steamers every month of the Spanish Royal Mail Line (Compañia Trasatlántica) from New York to Vigo, and continuing thence to Coruña, Gijón, Santander, and Bilbao.

3. Via Coruña. By steamers twice a month of the French Line (Compagnie Générale Transatlantique) from New York to Coruña and continuing to Bordeaux.

4. Via Vigo, Coruña, and Santander. By steamers of the New Orleans service of the Holland-America Line from New Orleans via Havana to Vigo, Coruña, and Santander, continuing to Boulogne and Rotterdam. West-bound steamers call at Bilbao, Coruña, and Vigo and at Havana, Vera Cruz, and Tampico.

5. Via Vigo and Gijón. By steamers every four weeks of the Galveston service of the North German Lloyd from Galveston via Havana to Vigo and Gijón, and continuing to Boulogne and Bremen.

6. Via Gibraltar. By steamers every two or three weeks of both the Lloyd Sabaudo and the Navigazione Generale Italiana to Gibraltar and continuing thence to Naples and Genoa.

7. Via Gibraltar and Málaga. By cruising steamers of the various trans-Atlantic lines on Mediterranean, Mediterranean and North European, and Round-the-World cruises.

(2) From Cuba

1. Via Vigo, Coruña, and Santander. By steamers of the Holland-America Line from New Orleans touching at Havana, as in (1), 4, above.

2. Via Vigo and Gijón. By steamers of the North German Lloyd from Galveston touching at Havana, as in (1), 5, above.

(3) From South America

Via various Spanish ports. By steamers of the South American services of the Nelson Lines; of the North German Lloyd; of the Lloyd Sabaudo; of the Royal Mail Steam Packet Company; of the Transports Maritimes à Vapeur; and of the Pacific Steam Navigation Company.

(4) From France by Rail

1. Via Irún. By rail from Paris, Bordeaux, Toulouse, and other points in France by routes that converge at Bayonne; thence to Hendaye and Irún; and thence to Madrid (p. 9);

to Barcelona (p. 80); to Villar Formoso (for Lisbon) (p. 216); to Barca d'Alba (for Oporto) (p. 222); and to Vigo and Coruña (p. 244).

2. Via Canfranc. By rail over a new route through the Pyrenees from Oloron-Ste.-Marie to Canfranc and thence to Tardienta, whence one may proceed via Lérida to Barcelona, or via Zaragoza to Madrid. See p. 83.

3. Via Puigcerdá. By rail over routes from Toulouse and Perpignan that converge at Bourg-Madame; thence across the international boundary to Puigcerdá; and thence to Barcelona. See p. 86.

4. Via Port-Bou. By rail from various points in France by routes that converge at Perpignan; thence to Port-Bou; and thence to Gerona and Barcelona. See p. 88.

(5) From France by Highway and Pyrenean Pass

1. Via Irún. By highway from Bayonne or Biarritz through St. Jean-de-Luz to Hendaye and Irún; and thence to San Sebastián and points west or south; or up the valley of the Bidassoa to Puente Endarlaza on the Franco-Spanish frontier; and thence to Berroeta and over the Puerto de Velate (2848 ft.) to Pamplona.

2. Via the Col d'Ibardin and the Puerto de Velate. By highway from Bayonne or Biarritz via St. Jean-de-Luz and Urrugne, as in 1, above; thence to the top of the Col d'Ibardin (1222 ft.) on the frontier; thence a few miles south to Vera, where the route unites again with route 1, above, and continues over the Puerto de Velate to Pamplona.

3. Via Dancharmea. By highway from Bayonne via Cambo-les-Bains and Espelette to Dancharmea on the frontier; thence over the Puerto de Elizondo de Maya to Berroeta, where the route unites with route 1, above, and continues over the Puerto de Velate to Pamplona.

4. Via the Puerto de Muga. By highways from Bayonne and St. Jean Pied-de-Port, converging at St. Etienne de Baigorry; thence by a rather indifferent road to the top of the Puerto de Muga (2205 ft.) on the frontier; thence to Arizcun where the route connects with route 2, above, whence the route leads over the Puerto de Velate to Pamplona.

5. Via the Puerto de Ibaneta. By highway from St. Jean

Pied-de-Port through Arnéguy on the frontier and seat of the French Customs; and thence through Valcarlos, and over the Puerto de Roncesvalles (in French, Col de Roncevaux or Col d'Ibañeta) (3468 ft.) through Roncesvalles to Pamplona (cf. p. 83).

6. Via the Puerto del Somport. By highway from Oloron-Ste.-Marie up the valley of the Aspe to Urdos (2495 ft.); and thence over the Puerto del Somport (5380 ft.) to Canfranc (3410 ft.) and to Jaca (2690 ft.) (cf. pp. 83–84).

7. Via the Puerto del Portale. By highway from Pau through Laruns and Les Eaux-Chaudes; thence over the Puerto del Portale (5187 ft.) to Sallent, and thence to Jaca (p. 84).

8. Via the Puerto de Fray-Miguel (in French, the Col d'En-Valira) and Andorra. By highway over the Route des Pyrénées from Ax-les-Thermes (2350 ft.) to Hospitalet (11 miles); thence on foot or with horse and man 4½ miles farther to the south on the Route des Pyrénées to a point where the so-called 'new road' turns off to the west and after ascending for 3½ miles reaches the Pas de las Casa (6810 ft.); thence after 4 miles to the top of the Col d'En-Valira (or the Puerto de Fray-Miguel, 8040 ft.), from which point one may view the entire Republic of Andorra; thence through a wild region to Soldeu (6100 ft. with an inn) in the valley of the Valira and the first village in Andorra; thence by a bridle-path of 15½ miles down the valley of the Valira, which after a while narrows to a magnificent Gorge, through Las Escaldas to Andorra Vialle; thence by 'the Bishop's Highway' down the valley of the Valira to Seo de Urgel, whence one may continue by motor omnibus or motor car to Puigcerdá (p. 86).

9. Via Bourg-Madame and Puigcerdá. By highways from Perpignan, Carcassonne, and Toulouse which converge on Bourg-Madame (3755 ft.), whence it is but 1¼ miles over the border to Puigcerdá, at which point highways diverge to the south to Barcelona and to the southwest to Seo de Urgel and Lérida.

10. Via Le Perthus. By international highway from Perpignan to Le Perthus (18½ miles) near the frontier, through the Gorge of Perthus and so to Figueras (33½ miles), Gerona, and Barcelona.

11. Via Port-Bou. By highway from Perpignan to Argelès-

sur-Mer; thence over an exceedingly picturesque Coast Road through Cerbère and Port-Bou to Cadaquès; and thence to Figueras, Gerona, and Barcelona.

(6) From France by Sea

1. By trans-Atlantic steamers of the French Line (Compagnie Générale Transatlantique) from Bordeaux to Coruña and continuing to New York.
2. By steamers once or twice a month of the Compagnie Sud-Atlantique from Bordeaux to ports in Spain and Portugal, and continuing to Rio de Janeiro and ports on the River Plata.
3. By weekly steamer in 22 hrs. from Marseille to Palma.
4. By monthly service of the Compañia Transmediterranea from Marseille to Palma, continuing to Algiers.
5. By frequent steamers from Cette via Barcelona to Sóller (on Mallorca).
6. By twice-a-month steamers of the Transports Maritimes à Vapeur from Marseille (and Genoa), stopping at Barcelona, Valencia, Alicante, and Almería, and continuing to Dakar and to Brazil and ports on the River Plata. (Return via Las Palmas.)

(7) From France by Air

1. By air line from Marseille and beyond to Barcelona.
2. By air lines from Marseille and beyond and from Toulouse converging at Perpignan; thence to Barcelona and from Barcelona to Alicante; from Alicante to Málaga; and from Málaga continuing to Tangier, to Rabat, and to Casablanca.

(8) From Portugal

For approaches to Spain from Portugal by rail, by highway and by sea, cf. pp. 261–262.

(9) From England

1. By any one of half a dozen or more routes to Paris; thence by rail to Irún or to Port-Bou; and thence as in (4), 1, or (4), 4, above.

2. By the all-air routes London-Paris-Lyon-Marseille-Barcelona or London-Paris-Lyon-Marseille-Perpignan-Barcelona-Alicante-Málaga.

3. By steamers of the Union-Castle Line from London, calling at Gibraltar and continuing to various ports in the Mediterranean and the Red Seas.

4. By steamers of the Royal Mail Steam Packet Company from Southampton and from Liverpool calling at French, Spanish, and Portuguese ports and continuing to Brazil and the River Plata.

(10) From Holland

1. Via Bilbao, Coruña, and Vigo. By steamers of the Holland-America Line from Rotterdam, calling at Bilbao, Coruña, and Vigo, and continuing to Havana, Vera Cruz, and Tampico.

2. Via Coruña and Vigo. By steamers from Rotterdam (and Southampton), calling at Coruña, Vigo, Lisbon, and Las Palmas, and continuing to ports in Brazil and on the River Plata.

(11) From Germany

1. Via Gijón and Vigo. By steamers every four weeks of the Galveston service of the North German Lloyd from Bremen (and Boulogne) to Gijón and Vigo, and continuing to Havana and Galveston.

2. Via Bilbao, Coruña, and Vigo. By steamers once or twice a month of the Hamburg-South-America Line from Hamburg, calling at Boulogne, Bilbao, Coruña, Vigo, Lisbon, and continuing to Rio, Santos, Montevideo, and Buenos Ayres.

3. Via various Spanish ports. By steamers two or three times a month of the North German Lloyd from Bremen and Boulogne to ports in Spain, Portugal, and Madeira, and continuing to ports in Brazil and on the River Plata.

(12) From Italy

1. Via Gibraltar. By steamers every two or three weeks of the Navigazione Generale Italiana and of the Lloyd Sabaudo

from Genoa and Naples to Gibraltar, and continuing thence to New York.

2. Via Barcelona. By the monthly service of the Lloyd Sabaudo from Genoa to Barcelona and Madeira, and continuing to Rio de Janeiro, Santos, Montevideo, and Buenos Ayres.

3. Via Barcelona. By weekly service of the Italian Air Lines from Rome via Genoa to Barcelona.

FROM IRÚN TO MADRID

Upon Bayonne converge routes by rail from Paris via Orléans, Tours, Poitiers, and Bordeaux, and from Cette via Narbonne, Carcassonne, Toulouse, Lourdes, and Pau. (From Paris to Bayonne it is 488 miles; express trains in *c.* 14 hrs.; from Cette, 366½ miles; exp. trains in *c.* 13 hrs.) Biarritz, 8 miles to the s.w. of Bayonne, is the western terminus of the Route des Pyrénées. (For Bayonne and Biarritz, see pp. 178, 180, of the Rolfe-Crockett SATCHEL GUIDE TO EUROPE.) Either city makes a fine point of departure for beginning the Spanish tour.

From Bayonne it is 21½ miles to Hendaye, the last station in France, where baggage is examined if one is coming from Spain. From Biarritz it is 23½ miles to Hendaye, with change of cars at La Negresse.

A little over a mile from Hendaye is **Irún,** the first town in Spain, on the west bank of the sluggish Bidassoa, with over 12,000 inhabitants, where stop is made of more than an hour for the Customs examination, which is likely to be thorough and may prove annoying. For an excursion to Fuenterrabía, see p. 12.

From Irún to Madrid it is 392 miles. There is one satisfactory day train and there are several night trains, covering the distance in 11½–15 hrs., all via Ávila.

(1) FROM IRÚN TO MEDINA DEL CAMPO

From Irún the railway leads southwest through a hilly region, and in a few miles passes through a tunnel under the Puerto de Gainchurisqueta (or Pass of Gainchurisqueta). Seven and a half miles distant is **Pasajes** on its beautiful

bay, for which see p. 15; and for **San Sebastián** (12 miles) see p. 13.

By the *rapido* it is a ride of 5½ hrs. from San Sebastián to Burgos (166 miles). The scenery is varied. At first the line ascends the valley of the Urumea, and later that of the Oria, and by and by that of the Urola, affording here and there glimpses of the blue Pyrenees on the horizon to the northeast, well-cultivated fields, and substantial stone bridges, which one instinctively feels are lineal descendants of the ancient Roman structures that he will see from time to time throughout the Peninsula. And ever the railway winds and climbs, threading many a tunnel, for some of the way through fine but not noteworthy mountain scenery, and for much of the distance through seemingly interminable stretches of gently rolling farmlands. In the tunnel between **Cegama-Otzaurte** (50 miles beyond San Sebastián) and **Alsásua,** the railway reaches its first highest level (2015 ft.). From Alsásua a branch line leads to Pamplona (p. 82).

Vitoria (80 miles), an industrial town of *c.* 35,000 inhabitants, with picturesque surroundings and phenomenal recent growth, will hardly challenge the tourist to stop, unless he be motoring through. In this case he will be sure to stop, and, after viewing the *Plaza Nueva*, the market-place, which, after the model of the more famous Plaza Mayor of Salamanca, is entirely surrounded by arcades, he will enter the *Casa Consistorial* (the *City Hall*) on the north side of the plaza, there to see what is doubtless the most interesting of all the relics connected with the history of this corner of Spain — the 'Machete Vitoriano' — the sword on which the Civil Governor of the Basque Provinces took his oath of office: 'May my head be cut off with this blade, if I do not defend the laws of my fatherland.'

From Vitoria the railway continues to the west, across the famous *Battlefield of Vitoria*, where, on June 21, 1813, in a sanguinary conflict the Duke of Wellington defeated the French, and thus virtually ended for Spain the War of Liberation.

At **Miranda de Ebro** (100 miles; 1485 ft.), framed in a fine amphitheatre of mountains, the railway crosses the 'wonderfully engineered' line from Bilbao (p. 256) to Zaragoza (p. 71).

A little beyond Miranda the railway again begins to climb,

and threads the **GORGE OF PANCORBO,** or *Garganta de Pancorbo*, a striking defile, walled by massive limestone rocks and cliffs suggestive of the Dolomites. Beyond *Pancorbo* (2075 ft.) the line, still climbing, reaches the monotonous plains of Old Castile. Climbing still, it reaches, 20 miles farther on, the plateau of the Brújula (3160 ft.), the watershed between the Ebro and the Douro. Thence for another score of miles the line leads to the southwest over a level and generally desolate region, till at last are espied on a barren hill to the left the Cartuja de Miraflores (cf. p. 23), and three miles farther, on the right, the castle-hill of **Burgos** and the huge mass of its Cathedral. For Burgos, see p. 15.

From Burgos to Valladolid it is 75 miles, and a little over 1½ hrs. by the *rapido*. One soon catches a last glimpse of *Las Huelgas*, on the right; and a few minutes later, also on the right, he notes a series of cave-dwellings.

The one stop of the *rapido* is at **Venta de Baños,** the junction for Palencia and Santander, and points in Asturias and Galicia. Some two miles west of the station are the *Baños de Cerrato*, where, in 661, Recceswind, King of the Visigoths, in recognition of having been cured of the stone, erected the tiny basilica of *San Juan Bautista*. It is the oldest church in the Iberian Peninsula, and was restored in 1906. (But for the claims of the Saguntines that their Church of San Salvador is the oldest in Spain, see p. 124.)

For Valladolid, see p. 25.

From Valladolid, the line from Irún continues to the south, and in 27½ miles reaches Medina del Campo (Medina of the Plain). The country traversed is not so interesting as most writers have pictured it. It is a land of rocky mesas, of tawny-colored earth, with houses often of the same color as the landscape, and a town here and there caught in the process of climbing a hill. There are beautiful pine forests and many vineyards.

Medina del Campo (2370 ft.), with a population of nearly 9000, is not without its historic interest; for here Cæsar Borgia was once imprisoned; here Isabella loved to come, to the **Castillo de la Mota,** now in picturesque ruin, and here, later, she died. Here, too, dwelt for years the unhappy Joanna the Mad. The massive walls and battlemented tower of the Castle may be seen from the railway.

But Medina del Campo is to-day of importance only as a

railroad centre. From the north enters the line from Irún, as we have just seen. To the northwest runs a line through Toro (36 miles) to Zamora (56 miles; cf. p. 222). To the southwest runs a line to Salamanca (48 miles; cf. p. 217), whence one may continue to points in Portugal (cf. p. 216). And to the southeast the road from Irún proceeds in two branches, one via Segovia (for which see p. 27) and the other through Ávila (p. 37), the two branches uniting at Villalba, 20½ miles north of Madrid.

(2) Fuenterrabía

If one is not hurried, an enjoyable and very satisfactory excursion may be made in from 2 to 3 hrs. from either Hendaye or Irún to **Fuenterrabía**. If from Hendaye, one goes by boat; if from Irún, one takes the tramway, or drives, or goes on foot — and each method of conveyance, as is so often the case, has its advantages.

If one has come from Bayonne or Biarritz, he may have been conscious of the fact that he has been spending some time in one of the four Basque provinces of France — he has noticed the picturesque caps and other touches of local color in the garb of the French Basques with whom he has brushed elbows on the street. Altogether different, however, is the effect if one makes the excursion to Fuenterrabía; for suddenly, though one is really on the northeastern corner of the most eastern of the three Basque provinces of Spain, one finds himself for the nonce in the very heart of the Basque Country. The town, with to-day about 5000 inhabitants, has grown considerably in recent decades, and has taken on, on its outskirts, something of the modern. But the core of it, despite the sieges, the bombardments, and the captures it has undergone, is thoroughly Basque still, and fascinates the visitor with its unusualness and its Old-World atmosphere.

You enter by the great gateway, the *Puerta de Santa María*, emblazoned with the arms of the town; and then you mount — no, climb is the word! — the main thoroughfare, the *Calle des Cavaliers*, between dignified houses with projecting roofs, attractive old iron balconies, and arched doorways above which are enwrought the arms of their ancient owners — a veritable page of the Middle Ages. So

you come, after a while, to the *Church of Our Lady of the Ascension*, dating from the 11th century, but with Renaissance portal and belfry of the 17th. It is best not to enter, if you would not be disillusioned by the over-adornment of the Gothic interior.

You will visit, too, on the large *Plaza de Armas*, the ruined castle now known as the *Palacio de Carlos Quinto*, with massive façade, its oldest part dating from the 12th century. You will note the picturesque court; and after climbing thence the wide stairs to the terrace above, you will have the widely extended view of the historic Bidassoa and Hendaye on the east; to the north Cape Higuer and the Bay of Biscay; and in the distance, on the west and south and east, the encircling mountains.

It is the finest view you will have in this corner of Spain, unless you take other hours — but 3 or 4 are necessary — and climb to the top of the *Peña del Aya* or *Montaña de las Tres Coronas* (in French, *Les Trois Couronnes*, 11 miles from Irún, and 2675 ft. above sea-level). You may drive most of the way, but you will find that the last lap is only for expert climbers. 'Tis a superb summit of granite that rewards your exertions, and the view is equally superb: in the nearer distance the valleys of Irún and Oyarzún; on the north and west the coast to beyond San Sebastián; and on the south and east the nearer mountains of the western Pyrenees.

(3) San Sebastián

If one is proceeding to the south and is at the same time not planning to leave Spain by Irún, he should on no account fail to stop at **SAN SEBASTIÁN.** But if he be making a circular tour of the Peninsula, then he may just as well leave that town till the last. Whichever it be, however, whether as the introduction of the Spanish tour or as the finale thereto, San Sebastián is not to be missed. For it is at once the most important seaside resort in Spain and one of the most attractive in all Europe.

Theoretically the town is situated on a curved peninsula jutting out into the Atlantic, between the River Urumea whose banks have been canalized and the *Bay of the Concha* (or the Shell), and ending in the promontory known as the Monte Urgull. For lack of space in which to expand on the

peninsula, the city has, of late decades, grown in the suburb to the east beyond the Urumea, and still farther to the west beyond the Palacio de Miramar, the summer home of the Spanish royal family. On its western front the town crowns a low bluff which has been strengthened by a mighty retaining wall; and it looks out on the most symmetrical of all crescent-shaped bays, not a mile across at its widest expanse. Oceanwards, and guarding the entrance to the Bay of the Concha, are the promontories, *Monte Urgull* on the northeast (380 ft.) and *Monte Igueldo* (605 ft.) on the west, while, seemingly midway between, is the rocky islet of *Santa Clara*, with lighthouse and restaurant. When the tide is in, there is but a narrow strip of beach, which is occupied, for the most part, by the bathing-tents; but when the tide is out, the beach is much wider grown; and 'in the season' presents a varied and animated picture never to be forgotten. Near the right end of the crescent is the *Grand Casino*, in front of which on summer afternoons and evenings thousands gather to listen to music. For three blocks to the south extends the irregular *Parque de Alderdieder*, which after being joined at right angles by the well-shaded *Avenue de la Libertad*, the principal street of the city, issues in the tamarisk-bordered terrace known as the *Paseo de la Concha*.

At the north end of the town and growing, as it were, from out the sea, stands the picturesque *Palacio del Mar*, which houses a *Museum of Oceanography* and an *Aquarium* considered one of the most complete in the world.

It is largely a city of hotels, but with, as yet, no such extremes as to size as one sees in St. Moritz or at Chamonix. One soon makes up his mind to the fact that it is a rather ambitious city; still there are no buildings of particular moment other than those already mentioned, save possibly the *Church of the Good Shepherd*, the Gothic square tower of which, crowned with a delicate openwork flèche, when framed by the sides of the cañon-like *Calle de San Ignacio Loyola*, makes a very effective picture.

One of the first excursions to be made should be to the top of *Monte Igueldo*, to be easily reached by tram to the foot of the 'mountain,' and thence by funicular to the summit. There is a restaurant; and there are shops; and there are entrancing views of the bay and coast and town. If there be time, it is well to take one of the winding paths that

leads to the level below, and so visit the lighthouse on the way.

One will wish, too, to take boat at the *Puerto* (at the base of Monte Urgull) and be rowed to the *Island of Santa Clara;* and one will wish to stroll around the base of *Monte Urgull,* whose castle-crowned summit is not accessible to the tourist; and one will not forget to drive or motor on the attractive boulevards on the hills south of the Concha; and if there be time, one will take tram to the top of *Monte Ulía* (775 ft.), a half-hour east of the city, with its inevitable garden-restaurant and magnificent views of the coast and of San Sebastián, the Bay of the Concha from here appearing like a lake.

At the foot of Monte Ulía and on the landlocked *Bay of Pasajes* is the picturesque fishing village of **Pasajes,** where one may wish to linger (cf. p. 9). From Pasajes, Lafayette sailed for America, and here still stands the *Casa de Victor Hugo,* in which lived the great Frenchman in his exile, and which is now converted into a museum of the poet-novelist. One's excursion, of course, may be continued to Fuenterrabía, for which see p. 12.

If one is motoring, one will, of course, see Pasajes on his way to San Sebastián; or, one can, if taking a way-train, stop off at Pasajes, and later proceed to San Sebastián.

(4) Burgos

The importance of **BURGOS** dates only from 882, when Alfonso III of León fortified it to resist the incursions of the Moors. For centuries it bulked large in the history of Spain. Here, in the early part of the 11th century, Ferdinand I was declared Monarch of Castile, and independent of León. Here important meetings of the Cortes were held, in 1113, in 1169, in 1303, and in 1311. Here, in 1331, in the Monastery of Las Huelgas, amid the greatest pomp, was crowned Alfonso XI as King of Castile. Here, for years, was the abode of the Spanish Court. Here, too, in the *Castillo,* now in ruins, was born Peter the Cruel; and, here, or rather, near here, was born, and here was married and here lived Rodrigo Díaz de Vivar, that strange embodiment of all that is most daring and most romantic in Spanish history, the Cid Campeador.

The city lies on either side of the Arlanzón, which here makes a great bend to the northwest. The population is *c.* 32,000. Aside from the Cathedral and the heights back of it, the most striking feature of the town is the double windows that encase many of the buildings. For the city stands 2785 ft. above the level of the sea, and in the winter the winds vent their fury upon the place in a manner that has become proverbial. The railway station is in the extreme southwestern corner of the town, and nearly a mile from the hotels.

A little west of the centre of the city, and dominating all, save a church or two and the *Castillo* above, stands the **CATHEDRAL,** one of the most famous of the Gothic structures of Spain. It was begun as early as 1221, its founders said to be Ferdinand III, 'the Saint,' and Bishop Maurice, who was possibly English or French. It was over 300 years in building, during which time the original simple and harmonious plan was changed or added to and modified times almost without number. The result has been a gradual accumulation of churchly buildings, which may be regarded, on the whole, as richly picturesque rather than imposing. By many travellers it has been regarded as possibly the finest of all the Spanish cathedrals. Our own judgment is, that it shares almost equally with Sevilla and Toledo the honor of being one of the three most interesting ecclesiastical buildings of Spain, but that, architecturally, it is surpassed by both of these cathedrals and by León. As the incarnation, however, of the Spanish plateresque — the application of the silversmith's art to architecture — Burgos stands supreme.

As one approaches this huge pile of buildings, he recalls, perhaps, the pardonable hyperbole of Gautier: 'a goodly fellowship of statues of saints, archangels, kings, and monks animate the design; and this population in stone is so numerous, so closely pressed, it swarms so amazingly, that unquestionably it is larger than the living population which inhabits the town.' 'So rich' — in the same vein writes Collins — 'So rich is this magnificent church in every style of architectural decoration, that it would take a lifetime to know it thoroughly.'

The one satisfactory near view to be had of it is not from the plaza before the west front, but from in front of the

Church of San Nicolás, above and to the left. On the western façade are three entrances, the central being the largest, and all 'restored,' and for the worse, as recently as 1790. Above the central doorway is a huge rose window of graceful design; and above this two Gothic openings with mullions and statues that fill the space between the well-known twin towers which were built by the German architect, Hans of Cologne, in 1442–58. These are surmounted by openwork flèches that reach into the blue some 275 ft. above the pavement, through which, of a clear night — and many are the clear nights in Spain — the stars may be seen.

Rivalling the western towers, is the lantern, or, as it is known in Spanish, the *cimborio*, over the crossing, a double-storied square tower that, as it rises, is transformed into an octagon, its windows and its walls adorned with statues or other sculptured designs, and crowned with crocketed pinnacles. A smaller pinnacled lantern rises above the Chapel of the Constable at the east end of the Cathedral. And other pinnacles there be, many of them, of which some are coarse and others beautiful.

Of the several entrances to the Cathedral the deeply recessed transept portals are more satisfying than the 'restored' west doors. Into the north transept opens the *Puerta de la Coronería*, which, because of the hillside against which the Cathedral is built, is high above the floor of the interior, to which one descends by the celebrated *Escalera Dorada*, '*the Golden Stairway*.' From this stairway one may obtain the finest impression of the interior of the Cathedral — the view which Haig has portrayed in his famous etching. The south transept door, the *Puerta del Sarmental*, is the more commonly used entrance and the best one for first impressions if the north door is closed. To enter by the west door, if one has in mind the long vistas of French and English cathedrals, is to be disappointed. For the Spanish choir, or *coro*, as it is known in Spain, is so built in the centre of the nave as to destroy the most impressive feature of a Gothic cathedral, and only by looking above the high walls of the coro to the clerestory windows and the vaulting does one get an idea of the simplicity and grace of the original building. From the transept doors the view is unobstructed save for the screen connecting the coro and the Capilla Mayor; and here one may learn the full meaning of the plateresque

style. One sees none of the chasteness and severity that he has known elsewhere; but he sees ornament, ornament, everywhere, on column and wall, in the triforium and on the clerestory, and all ending in one triumphant burst of ornament in the sides and exquisite starlike ceiling of the cimborio. It is embellishment raised to the *n*th degree, but yet with a taste that has never at any point degenerated into the coarseness of the Rococo.

The coro, Renaissance in style, was not a part of the original plan, but a later addition. On its exterior are sculptures in high relief, thought to have been executed by Juan de Borgoña about 1540. They are uneven in execution. Within the coro are two rows of choir stalls, richly carved. In the centre is the tomb of Bishop Maurice, with effigy of the Bishop in wood covered with bronze, a work of great merit. The east end of the coro is screened from the crossing by a magnificent bronze screen or reja. Other rejas to right and left lead to the *altar mayor*, or *high altar*, which is approached by steps of red and black and white marble. Above the altar rises a *retablo* of huge size, until it meets the vaulting above, of wood overlaid with gold, gorgeous, costly, and in execrable taste. Concealed by this retablo are the three early tombs of Don Juan, son of Alfonso X, and Don Sancho, brother of Enrique II, and his wife, Doña Beatrix.

Time was when the three rose windows and the many other windows were all filled with beautiful glass of the 14th century; but those were all shattered by an explosion in the *Castillo* in 1813, all, save the north rose. The earlier windows have been replaced with inferior glass from Munich. The best light-effects are to be had in the late afternoon.

The *triforium* is unlike any other elsewhere, and perhaps, therefore, more distinctively Spanish than any other feature of the Cathedral, saving always the plateresque decorations and the position of the coro. The length of the Cathedral, including the ambulatory, is 300 ft.; the width of nave and aisles, 82 ft.; the length of the transepts, 194 ft.

Surrounding the aisles and ambulatory are fifteen chapels, of various centuries and in many styles, no two of them of the same size or form. Hardly one of them is without its feature or features of interest. Most of them are kept locked, but may be visited, when there is no service, on application to

the sacristan. We shall mention only those, which, with certain objects they may contain, are of exceptional interest. We begin with the cruciform chapel, or *Capilla del Santísimo Cristo*, at the front of the south aisle, in which is the celebrated 'Christ of Burgos,' ancient and terrible, and popularly thought to be miraculous. Next is the *Chapel of the Presentation*, with the magnificent tomb of the founder, Canon Gonzalo de Lerma, and a second tomb, also noteworthy, of Canon Jacobo de Bilbao. Above the altar is a beautiful 'Virgin and Child' by Sebastiano del Piombo. Adjacent to this chapel, but reached through the *Capilla de San Juan de Sahagún*, is the *Relicario*, which contains the relics of many saints. Opening from the south transept is the *Chapel of the Visitation*, probably built in 1442 by Hans of Cologne, and containing in the centre the fine tomb of Alfonso, Bishop of Cartagena.

Most important of all is the **Capilla del Condestable**, or *Chapel of the Constable*, at the end of the apse, built in 1482–87 by Simón of Cologne, the son of Hans, for the Condestable Pedro Hernández de Velasco, Conde de Haro. (One enters through a richly wrought Renaissance doorway, though the chapel is in plateresque Gothic, with three retablos and much good carving.) The six-sided room is carried upward into the octagonal lantern already noted. The ceiling is pierced with the most delicate tracery. Before the high altar are the superb jasper tombs of the Constable and his wife, with recumbent figures, exquisitely carved, in Carrara marble. Near the tomb is another slab of polished jasper, weighing many tons, and supposedly another tomb. But it is without inscription, and tradition accounts for neither its origin nor purpose; it is one of the unsolved riddles of the Cathedral. Leading from the chapel, through an elaborately yet delicately carved doorway, is a small sacristy, in which are an alabaster relief of the Virgin and Child and a painting of the Magdalen by a pupil of Leonardo da Vinci, which shows that master's influence. Special permission must be obtained to view the treasures.

Of the chapels opening from the north aisle the most noteworthy is the *Capilla de Santa Ana*, containing the tomb with recumbent statue of the founder, Bishop Acuña, and a magnificent Gothic retablo, 'a miracle of richness.'

On the right of the Puerta del Sarmental, a richly carved

doorway leads to the *Gothic cloisters*, in two stories, plain below and highly ornate above, and all of exceeding interest, though their beauty has been marred by the openings being filled with glass of an inferior quality. This has of course been done for utility's sake, but it has led at least three travellers to bemoan the fact that priests are mortal in Burgos and that there be drafts in Burgos. There are many tombs and statues.

On the east of the cloisters a door leads to the large square *Old Sacristy* with octagonal groining; beyond this room is the *Capilla del Corpus Christi*, which is popularly known as the *Room of the Coffer of the Cid;* for here, fastened high against the north wall, is the celebrated coffer, which, filled with sand, tradition has it, the Cid, on the score that the chest was filled with plate and jewels, pledged to some rich Jews of Burgos for what was then a large sum of money. Tradition also has it that the Cid redeemed the pledge by the repayment of the sum borrowed. Beyond, and in the extreme southeastern corner of the Cathedral buildings, is the *Sala Capitular*, or *Chapter House*, for which, with its panelled ceiling and its majolica cornice, only lovers of the curious will care. But all will marvel at the terrible realism of the 'Santo Cristo de la Agonía,' an altar-piece of the 17th century by Mateo Cerezo.

About midway between the southwestern corner of the Cathedral and the Arlanzón, and facing the *Puente de Santa María*, stands the massive gateway, the *Arco de Santa María*, in three stories, with round towers on the corners and many turrets and battlements above. It was built by the city in 1536–52, and, it is said, as a sort of peace-offering to Charles V. Its chief feature of interest on the exterior, aside from the total effect, is six statues, placed in as many niches in two rows above the arch, of the Emperor, the Cid, and Fernán González (see below), and three other less well-known worthies of the city. In the interior is the *Municipal Museum*, with a small but choice collection of architectural fragments and sculptured tombs and other objects illustrative of the culture of the Middle Ages. Interesting are the Altar Frontal and an ivory casket from the Monastery of Santo Domingo de Silos (cf. p. 24). One does not need much time for the visit, but leaves with a feeling of satisfaction (open 9 or 10–12; 3–5, or 6).

Continuing one's way up the *Paseo del Espolón Viejo*, one comes in a few moments to the *Casa Consistorial*, or *Town Hall*, which faces, on its north façade, the *Plaza Mayor*. The building is in no way remarkable save as containing the bones of the Cid and his wife Ximena, sister of Alfonso VI, which are preserved in a reliquary in a modern chapel.

Several blocks due north of the Plaza Mayor and part way up the hill, is the *Church of San Gil*, of the 14th century, which should be visited for its gilded wrought-iron pulpit and canopy, with very delicate tracery. Three blocks to the southwest, and also on the hillside, stands *San Esteban*, next to the Cathedral the most interesting of the churches of Burgos. There is a good Gothic porch of the late 13th century, with a rose window of the 14th, and there is much of the plateresque style, some of it good, and some of it bad. The distinctive feature of the church, however, is the raised Late-Gothic Choir, with elegantly carved balustrade.

A block or two to the south of San Esteban, and just above the northwestern corner of the Cathedral, is the *Church of San Nicolás*, whose chief glory is its elaborately and admirably carved stone retablo behind its high altar, such as to give distinction to any other than a cathedral town. A little to the west of San Nicolás is the severe *monumental arch of Fernán González*, in the Doric style, dating from 1592. And a little to the south of San Nicolás is *Santa Agueda*, of moment to the tourist only because it was in this church that the Cid constrained Alfonso VI, before mounting the throne, to swear that he had had no part in the murder of his brother Sancho.

From San Gil, or from San Esteban, and if from the latter, through the Moorish arch of San Esteban, one climbs to the top of the hill, crowned by the *Castillo*, in ruins since the Spanish War of Liberation in 1813. It has seen much making of history; a few rooms are now used as a barracks. If one's visit be in the summer, the hill will be found half blood-red with poppies. The views are fine.

Two blocks to the east of the Plaza Mayor is the *Casa del Cordón*, built before 1500 by that Condestable de Velasco whose bones lie in the almost-imperial tomb in the Cathedral (p. 19). The mansion was restored in 1907, and is the residence of the Captain-General. The tourist will note the pleasing façade and the Gothic cornice, and the curious

portal, which leads to the patio or court, with two-storied arcade.

Of the other buildings of the city, that of most distinction is the *Casa de Miranda*, south of the river and dating from 1543, with chaste façade and elegant and unusual patio. Once a residence of the ancient noblesse of Castile, it is now used as a factory for the making of wine skins.

(5) Excursions from Burgos

Two excursions of importance should be made from Burgos, and three, if purse and time will permit.

A little over a mile to the west, and approached for a part of that distance by the shaded *Paseo de la Isla*, is the **REAL MONASTERIO DE LAS HUELGAS,** a convent founded by Alfonso VIII and his Queen, Eleanor, daughter of Henry II of England. For years it ranked as the most important in Spain, its abbess always a woman of exalted birth, and at the Court taking precedence of all save the reigning queen. Hers was the power of life and death over her vassals; and wide was her sway, and rich her revenues. Though shorn to-day of her ancient powers, the abbess still exerts much influence. The members of the order, now reduced in number from 100 to 30, are still, as formerly, daughters of noble families, and instead of receiving the customary title of *soror*, 'sister,' are addressed as *señora doña*, 'your ladyship.'

The immediate surroundings are unattractive, but a fine vista is to be had of the tower as one looks diagonally through the entrance archway. The visitor should note in particular the *doorways*, some of which are very beautifully carved. Entrance is by the long narrow north transept, and this is virtually the only part of the severely plain Gothic church and convent to which admission may be gained. On the east of the transept are four chapels and the choir, with unusual vaulting, of which Street gives a very illuminating description (vol. I, pp. 38–42, 52). But one's interest is centred in the banner hanging in the choir, which is said to have been captured from the Moors in the Battle of Las Navas de Tolosa (1212), and the swinging pulpit, with date of 1560, of which a replica was exhibited at the Chicago Exposition in 1893. Of especial interest are the two kneeling statues on either side of the retablo — that to the left,

Alfonso VIII, the founder of the Abbey; that to the right, his wife, Eleanor, daughter of Henry II of England. Interesting, too, is the organ with some of its pipes in a horizontal position — like so many trumpets. This feature is quite characteristic of Spanish organs. But soon one's attention is attracted to the nave of the church, on the right, which is separated from the transept by a screen and glass. Yet what one notes is not the eastern part of the nave, many bays of which are used as the coro of the nuns, but a mausoleum, a pantheon! For here, and in the adjoining aisles, which have been walled off from the coro-nave, are the sarcophagi of no fewer than thirty-six members of the royalty of Castile. In the immediate foreground are the tombs of the founders, Alfonso VIII and Queen Eleanor, of Blanche of Portugal and of Queen Berenguela, mother of St. Ferdinand. It is more than probable that among these sarcophagi nuns will be seen kneeling at their devotions. Ere the visitor leaves the transept, the attendant calls his attention to the little trapdoor opening into the north aisle of the church, through which the sacrament is administered to the nuns, and by which they thus emphasize their entire separation from the world. It is now possible to obtain pictures of some of those parts of the church and convent not shown to visitors: the aisles, the severe Sala Capitular, the many interesting sarcophagi, and the cloisters with unusual capitals.

Three miles to the east of Burgos, and reached by shady avenues which at times widen into parks, and crowning an otherwise bare hill, is the **CARTUJA DE MIRAFLORES,** a Carthusian Monastery, founded originally by John II, but rebuilt after a fire by Hans and Simón of Cologne (cf. pp. 17, 19) and finished by Isabella the Catholic (open 9–12; 1:30–2:30, and 4–7; on festival days, 11–12; 1–2:45 and 4:15–7). It is not attractive on either exterior or interior, and is of interest principally for its tombs, which are among the most elaborate and most beautiful in Spain. The church is in three sections: the first for the people; the second for the lay brothers; and the third for the monks, of which there are now about thirty. Visitors are shown about by a member of the order, who never raises his voice above a whisper. Of exquisite workmanship are the lay brothers' stalls and the Gothic stalls of the monks and the canopied chair of the

Prior, of the 15th century. But these and the gilded retablo back of the high altar are surpassed in interest by the 16-sided **MONUMENT IN CARRARA MARBLE** with innumerable statuettes and designs the most elaborate, raised by Isabella the Catholic to her parents, Don Juan II and Isabella of Portugal. On the top are recumbent effigies of the King and Queen. On the north side of the church is the equally fine Gothic **TOMB OF THE INFANTE ALFONSO,** whose untimely death at the age of 16 meant Isabella's accession to the throne of Castile. Both tombs are the work of the eminent sculptor Gil de Siloe. One should not fail to see the *statue of St. Bruno* in the chapel that bears his name, so lifelike as to be worthy of comparison with that other rare statue of St. Bruno in Santa Maria degli Angeli in Rome; so lifelike that of it Philip IV remarked: 'he does not speak, but only because he is a Carthusian monk.'

Before leaving the hill, one should go a little way beyond the entrance for a fine view of the apse of the church and for the extended view of Burgos and the plain spread out at one's feet.

Only the student of Spanish history will care to continue the drive some 5 miles farther to the dilapidated *Convent of San Pedro de Cardeña*, which was the original place of burial of the Cid and Ximena (cf. p. 21). Here still lies, by the gateway of the convent, the body of Babieca, the favorite mount of the Cid.

Some 38 miles south-southeast of Burgos is the Benedictine **Monastery of Santo Domingo de Silos.** The place may be easily reached from Burgos by motor car; or by taking the motor 'bus to Cuevas de San Clemente and diligence thence to Covarrubias, where one changes to a small cart or *tartana* bound for the monastery. Gentlemen are entertained by the monks; ladies will perforce be content with entertainment in the very indifferent inn or at a private home.

Founded, possibly, as early as 593 by King Reccared, the monastery was for centuries one of the great shrines of Spain, and contained the largest and finest Benedictine Library in the Peninsula. It saw sad days at the time of the disestablishment of the monasteries in 1835, but of later decades it has again become the home of monks, at

first of French Benedictines, and later, as originally, of Spanish.

Interesting are the treasury, the relicario, and the muniment-room; but the greatest charm of the place is in the *cloisters*, the lower of which was built by St. Domingo, and contains his tomb. The upper cloister was built a century or two later. The sight of the cloisters alone is worth the trip from Burgos; and it is possible that Mrs. Byne's characterization of them, as the most glorious in Europe, is not too excessive praise.

The prospective tourist will do well to read, before making the Spanish tour, Mrs. Mildred Stapley Byne's 'Forgotten Shrines of Spain.' Her chapter on Santo Domingo de Silos is one of particular charm; and even more compelling is her story of 'The Dispersal of the Silos Treasure.'

The visitor to the monastery should not leave without tramping 1½ miles to the romantically beautiful *Gorge of Yeclas.*

On the return to Burgos, one should stop at the parish *Church of Covarrubias* for examination of its two chief treasures of triptych and painting of the Madonna, the latter an exquisite copy of a Van Eyck masterpiece that was stolen more than a century ago.

(6) VALLADOLID

Of the cities of Northern Spain, **VALLADOLID** may be regarded as first in importance commercially, its population now being over 72,000; it is also not without many historical associations; for here Ferdinand and Isabella were married; here Cervantes lived and wrote part of his immortal romance; here Columbus spent the last two unhappy years of his life and died; and here at three different periods was the capital of Spain. But from the tourist's standpoint, the town is of less importance.

A little north of the station is the principal park, the *Campo Grande*, in the southeast corner of which stands an imposing national *monument to Columbus*, erected in 1905; and in the northern corner of this park is a bronze statue, erected in 1900, of the poet-dramatist Zorrilla, a native of Valladolid. A few blocks to the east is the *Casa de Cervantes*, which was the home of the novelist from 1603 to 1606, and

has been declared a national monument. The one-time house of Columbus on the Calle de Colón, however, has been allowed to suffer from neglect.

The *Cathedral*, which stands almost exactly in the geographical centre of the city, is of interest solely for its choir stalls and a monstrance of silver shaped like a temple which is to be found in the sacristy. In the muniment-room is a model of the Cathedral as it was first designed by Herrera, but never completed.

A little to the south of the Cathedral is the rather imposing *University*, and south of this the *Colegio de Santa Cruz*, dating from 1480–92, and generally regarded as a masterpiece of the plateresque style (cf. p. 16). It is the home of the *Museo*, with many carvings in wood which are variously regarded by the critics, and with new halls, hung with paintings by Spanish masters. Some two blocks to the northeast is the *Church of La Magdalena*, possessing a façade with mammoth coat-of-arms on which Street poured out the vials of his architectural wrath. A few blocks to the northeast of La Magdalena is the *Church of Santa María la Antigua*, of the 12th century, with beautiful high altar by Juan de Juni. Almost due north is the *Colegio de San Gregorio*, now the *Casa Consistorial*, of interest for its Late-Gothic façade with genealogical tree of Ferdinand and Isabella and its second court in the plateresque style. Just to the west and facing the *Plaza de San Pablo* is the *Church of San Pablo*, with elaborate Gothic façade that is fairly 'crammed with intricate design,' but flanked with two of the ugliest towers in Spain. Here the Cortes often met in the 15th and 16th centuries.

Some seven miles southwest of Valladolid at **Simancas** (the Roman *Septimanca*), in an unpretentious *Castillo*, are housed the Archives of Spain, a collection ordered by Charles V and organized by Philip II, and containing over 33 million documents arranged in 80,000 files.

From Valladolid a railroad runs to the east for 159 miles to Ariza, where connection is had with the line from Madrid to Zaragoza (cf. p. 68).

From Valladolid, too, a line runs to the northwest for 27 miles, to Medina de Rioseco and there branching to Villada and Palanquinos (p. 238).

(7) From Medina del Campo to Madrid via Segovia

The fast trains from Irún proceed from Medina del Campo via Ávila, as the Ávila branch is 4 miles shorter than the Segovia branch. By the *rapide*, with stop of 1 hr. at Medina del Campo, it is 5½ hrs. from Burgos to Segovia, and 3½ hrs. from Valladolid to Segovia. The hour in Medina del Campo may well be spent in examining the ruined *Castello de la Mota*, for which, see p. 11.

Beyond Medina del Campo the line runs for a while through a bleak district, bordering which are pine forests and mesas, with blue hills on the horizon.

Some two miles east of the station of **Coca** (23 miles from Medina del Campo), at the confluence of the Voltoya with the Eresma, stand the town and **CASTLE OF COCA,** the one-time seat of the powerful Fonseca family. The town will not detain the tourist to-day, save as he stops at the *Church of Santa María* to see the splendid tombs of the Fonsecas; but the castle, now the property of the Duke of Alva, with its turrets and bartizans, its lordly extent, and its manifold though varied repetition of a single architectural note, as in Chopin's Fifteenth Prelude, will hold him captivated, fascinated. For a most sympathetic account of this magnificent ruin, finest of the later mediæval Spanish castles, the reader should consult Mr. Arthur Stanley Riggs's 'The Spanish Pageant.'

After passing Coca the scenery becomes more mountainous and interesting. As one draws near Segovia (58 miles from Medina del Campo), he should be on the lookout for superb views of the city, picturesquely dominated by its Alcázar and Cathedral. For Segovia, see p. 28, and for excursions from Segovia, p. 34.

From Segovia the tourist has choice of four routes to Madrid.

1. He may continue his journey by rail (63 miles). By the *rapide* it requires from 2½–3 hrs. The line lies through the Guadarrama Mountains, climbing nearly 700 ft., till, at the highest point (3985 ft.), it reaches the *Guadarrama Tunnel*, which is nearly two miles long and some distance below the summit of the *Guadarrama Pass*. Magnificent views are to be had as the train leaves the tunnel. After four more tunnels, at **Los Molinos** the line crosses the highway that

leads from El Escorial to the Navacerrada Pass (see below). At **Villalba** the line unites with that from Medina del Campo via Ávila. Thence, it is 24 miles to Madrid, the one place of note *en route* being **Pozuelo,** which is a summer resort of the Madrileños, and but five miles from the capital.

2. One may vary his journey, which has been by rail, let us say, to Segovia, by motoring to Madrid. He will proceed to **San Ildefonso** and **La Granja** (p. 34) over the most uninteresting part of the route; thence through the *Pinar Grande del Rey,* an extensive pine forest, and so to the top of the *Puerto de Navacerrada* (6065 ft.) over a road constructed by the Bourbon Kings of Spain without reference to cost. The road through the Guadarramas is always interesting and at times entrancing.

3. One may, by taking the highway leading south from Segovia, motor to Madrid via the *Guadarrama Pass* (5030 ft.) and **Guadarrama,** where, if one be disposed, he may make a détour to the left, and so visit the Escorial (cf. p. 52).

4. One may proceed by motor or motor 'bus to **Ávila,** as noted on p. 36. Thence one may proceed to Madrid by rail (70 miles), stopping, if so disposed, at **El Escorial** (39 miles from Ávila; see p. 52).

(8) Segovia

A visit to **SEGOVIA** is one of the most delightful and satisfying that can be made to any of the cities of Northern Spain. Though travellers often give it but little time in their haste to get on to Madrid, it is really one of the high lights of the Peninsula, and it deserves enough time for the tourist to get to know it well. Situated but a little northwest of the northern range of the beautiful Sierra de Guadarrama, the picturesqueness of its natural surroundings enhanced by consummately planned architectural features, it will leave many a picture in the memory, never to be forgotten.

With a present population of over 15,000 and a situation 3280 ft. above sea-level, the city proper crowns an oval-shaped hill with precipitous sides, 300 or more ft. in height, that is scarcely a mile in length, and at no point half a mile in width, and that tapers to a point at the western end. At its eastern end, where the declivity is less abrupt, the town has long since overspread its natural boundaries, until

now fully one half of it is to be found outside the city walls. From the railway station it is a full mile or more to the *Plaza del Azoquejo*, the geographical, and, in a way, the civic centre of the city, the point at which the 'hill town' slopes down from all sides to meet that part of the city lying to the south and east. Over this stretches the Roman aqueduct, for which see below. From the Plaza del Azoquejo it is still almost half a mile to the hotels, which are near the *Plaza de la Constitución*, or *Plaza Mayor*, the centre of the upper city. Facing this square on the northwest is the *Ayuntamiento*, or *Town Hall*, with pleasing façade, and 'built against' by arcaded buildings on either side.

At the southwestern corner of the plaza stands the **CATHEDRAL,** which was begun as late as 1522 and completed in 1577, and is, therefore, one of the latest Gothic cathedrals in Spain. Its architects were Juan and Rodrigo Gil de Ontañón, father and son, the former of whom also built the Cathedral of Salamanca, to which the Cathedral of Segovia bears a strong resemblance (cf. p. 218). From certain points of vantage the huge mass, pyramidally shaped, appears as one of the most striking ecclesiastical buildings in the world. The chief features of its western façade are huge buttresses. These divide the front of the church proper into five divisions, corresponding to the nave, the aisles, and the rows of chapels within; and paralleling, as they do, the almost equally huge buttresses of the mighty square tower that rises to a height of 345 ft., they help to form one of the most distinctive of ecclesiastical compositions. But quite as effective is the view from the open square of the chevet or apse, which rises in story on story that recedes as each grows skyward, and all crowned with a veritable forest of crocketed pinnacles.

One enters by the north transept, to which was added, not inappropriately in 1626, a Renaissance portal. The effect within is pleasing: the nave is supported by ten lofty fluted columns; while the stained glass, though not very ancient, is very good and in beautiful colors; and but for the inevitable *coro*, which occupies two bays in the very centre of the nave, the interior might almost be regarded as a cathedral interior of distinction. There is no triforium, but instead a beautiful balustrade which runs around the three sides of the nave in front of the clerestory, as in Salamanca.

There are fine iron screens or rejas enclosing the chancel, or *Capilla Mayor;* and there is a richly carved marble reredos at the west end of the coro, where in a silver reliquary are enshrined the ashes of the martyr Fruto and others; and there are beautifully carved choir stalls which have been preserved from the earlier or 'old' Cathedral, the seats on the ends having been made for Ferdinand and Isabella. But the ten chapels that flank the aisles and the seven chapels of the chevet have little of distinction save the fifth in the north aisle, known as the *Capilla de la Piedad*, which should be visited for its fine retablo, a 'Descent from the Cross,' by Juan de Juni.

From the fifth chapel in the south aisle, through the beautiful Gothic doorway, one enters the *cloisters*, which are in the flamboyant style. These have also been saved from the former Cathedral, or were rebuilt in 1524 by Juan Campero. There are various tombs, among them, that of Rodrigo Gil de Ontañón, who completed his life as he completed the Cathedral, in 1577. In the *Chapel of Santa Catalina*, within the great western tower, and entered from the cloisters, lie the remains of the little Prince Pedro, son of Henry II, who so tragically lost his life, as will be seen below. There is also in this chapel a wonderful monstrance preserved for the annual Corpus Christi processions, with little bells that tinkle as the car is touched.

It is well, though fatiguing, to climb the 131 steps that lead to the top of the *tower*, which is entered from the first chapel of the south aisle of the Cathedral. The views of the city, so reminiscent of Italy, of the aqueduct, and of the distant mountains are hardly to be surpassed in Northern Spain.

Retracing one's way through the Plaza Mayor, and looking back therefrom, mayhap, for a last near view of the Cathedral, one continues almost due north for two blocks, after which, after turning to the east, he comes in a block or two to the *Church of San Esteban*. The church has a very noble 13th-century Romanesque tower in four stories, surmounted with a flèche, and with an external cloister built against the south and the east sides of the nave, such as one may have already noticed at Las Huelgas in Burgos, and at La Antigua in Valladolid, and such as one will note later in the Church of San Martín (see below). Across the street is

the Bishop's Palace, with curious reliefs above the entrance.

Farther to the east is the *Puerta de Santiago*, the finest of the city gates, which opens upon a highway leading down through the Arroyo of the Eresma. Instead, however, of leaving the city here, we continue for two blocks to the southeast, along the city wall, to the **ALCÁZAR,** which stands behind a park, on the pointed precipitous rock in which the hill of Segovia here ends. Built originally in the 11th century by Alfonso VI of Castile, rebuilt in 1352–58, almost wholly destroyed by fire in 1862, the Alcázar has risen for a third time, phœnix-like, from its ashes. It is strikingly picturesque, in the unusualness of its style, with its turrets and towers and diapered wall, notwithstanding an obtrusive newness about it that is not wholly pleasing; but while the views from its copings and its windows leave nothing to be desired, the castle itself is best enjoyed from the Arroyo of the Clamores below. It has seen much making of history, for which the reader must be referred to a local guidebook. The visitor is shown the embrasure from which the nurse let fall the little Infante Pedro, and from which, rather than face the anger of the King, she hurled herself to instant death (cf. p. 30). And one is taken into the rooms containing a military museum. But most interesting of all will he find the *Throne Room*, with its exquisitely carved furniture and emblazoned escutcheons of the Catholic Kings with their motto: '*Tanto monta.*'

Continuing along the city wall to the right, the tourist comes after a third of a mile to the promenade known as the *Salón de Isabel Segunda*, beyond which (and below) is the 12th-century Romanesque *Church of San Millán*, next to the Cathedral the most interesting of the 18 churches of Segovia. It is seen to best advantage from the northwest. Its façade is simple and chaste; its doorways are beautiful, and some of them unusual; its exterior cloisters, on the north and south sides, are richly composed. The interior, consisting of nave and aisles, all ending in apses, has suffered restoration, but is still intelligible. The visitor should look for that one of the capitals of the arcade of the nave, with the 'Adoration of the Magi,' in which the characters are represented on horseback, which Street found so fascinating.

It is best, perhaps, to begin from here one's walk around Segovia, which is one of the most satisfying tramps in Spain.

A few blocks to the west bring one to the Arroyo of the Clamores. Below and to the right is the stream; and just beyond this, on the top of the cliff, are the exceedingly picturesque city walls, mediæval, most surely, but with indications here and there of walls of Roman, or possibly of Iberian origin (cf. p. 118). For a while one's progress is likely to be slow, so many are the temptations to pause for views of the verdure-clad sides of the arroyo and of the uneven skyline of the city. So the walk continues, one's interest increasing the while, until after one is well to the west of the Alcázar, that mighty mass growing out of its prow-formed rock and towering far above seems quite the veritable ship to which it has been so often likened.

Just to the west of the Alcázar the Clamores joins the Eresma, and farther to the west, the enlarged rivulet is crossed by a bridge. Beyond this we turn to the east. On our left is the *Santuario de Fuencisla*, back of which is the *Peña Grajera*, or *Crows' Cliff*, from the top of which, in the good days of yore, criminals were wont to be hurled.

On the hill to the left is the *Church of Vera Cruz*, known locally as *Los Templarios*. For it was built as a church of the Templars in 1208–46. It is not now used, as the order was suppressed in 1312. The church is one of the most curious in Christendom, and is comparable only with the Church of the Templars in Thomar, Portugal (cf. p. 310). The vaulted nave, which is not so much a nave as an ambulatory, is dodecagonal, and surrounds a central two-storied structure, with two tiny chapels. The lower is entered through four arches from the ambulatory-nave, and the upper by two flights of steps, and is lighted by seven narrow windows opening on the nave. The entrance to the church is through a good Romanesque doorway. High up on the walls of nine of its twelve sides are small windows. Aside from these the only adornment of the exterior is the narrow frieze of the cornice. The roof above the nave slopes but little and is carried inward only as far as the walls surrounding the central chamber, which is carried a little higher, and covered with a roof of the same slope as that of the lower story. A rounded chancel and two rounded chapels vary the symmetry of the building on the east; and on the north is a good square tower of four stories. The total effect is most unusual — and most pleasing. (It is often difficult to get

admission to the church, and one should, before leaving for his walk, procure the key at 62, Calle Juan Bravo, as also the key for el Parral, for which see below.)

To the east, and just beyond the Eresma, is the *Fábrica de la Moneda*, for ten centuries and until 1730 the mint of Spain, but now made into a flour mill. On the left, and but a few steps farther on, is the suppressed *Monasterio del Parral.* Its cloisters are mostly in ruin, as is the church, though it is now undergoing repairs. The plan of the church is almost as unusual as that of Vera Cruz, its chief glory having been the possibility of the effectiveness in its contrasts between its lights and shadows. Of its one-time rich furnishings, all are gone save the lovely sculpturing about the doorway of the sacristy, an elaborately carved retablo, and a few elegant Gothic tombs.

By one of several routes one may continue his way back to the city and across it, or on to the suburb of San Lorenzo, and so around the east end of the hill-city, to the *Plaza del Azoquejo*, from whence it is possible to view the ancient **ROMAN AQUEDUCT** (known locally as *El Puente*) in all its impressiveness. It is possible to continue one's walk to the end of this, to the point where the city ends and the country begins, and through a broken stone on the top near the end, to thrust one's hand into the body of the aqueduct. This structure, to be compared only with the Pont du Gard in Southern France and the aqueduct near Tarragona, is the most impressive of the Roman remains in Spain. It was possibly erected by Augustus or Trajan, though it is not mentioned by ancient authors. Through it water was brought from the River Frío in the Sierra de Fuenfría, some 9 or 10 miles distant.

For miles the ancient conduit, as its course lies through the *Pinar de Valsáin* (see below), is open to the sky. Later it becomes a tunnel, which passes under the road to La Granja, and so reaches a reservoir east of Segovia, known as the *Depósitos de Agua.* Thence it continues through a further tunnel to the edge of the modern city. That part of the aqueduct which is above the ground begins with single arches that grow in height as the ground slopes away. Its 119 arches extend for over half a mile; and for some 900 ft. they are in two tiers. So nicely has the granite been chiselled that the huge blocks have retained their places without

either mortar or clamps. In 1071, during a siege, the Moors destroyed 35 of the arches. But so skilfully were these restored in the ancient manner by the monk Juan Escovedo, under the direction of Isabella, in 1483, that it is difficult to-day to discover where the ancient work ends and the mediæval work begins. On retracing his steps townward from the Plaza del Azoquejo, the tourist will wish to bend his way to the left, so as to give a passing, or perhaps more than passing, glance to the bizarre, prison-like *Casa de los Picos*, with its hundreds of 'facets,' and to the Romanesque *Church of San Martín*, with exterior cloisters on north, west, and south sides.

There are a few houses in the city with patios much worthwhile, the *Casa del Marqués del Arco* and the *Casa de Don Álvaro de Luna* being the most attractive. Of the many houses with diapered walls, possibly the *Palacio del Conde de Alpuente* is the most beautiful. A tower of great distinction is the nearly square *Torreón de Arias Dávila*, with diapered walls and with battlemented balcony resting on corbels, near the centre of the city.

(9) Excursions from Segovia

There are two excursions from Segovia that the tourist should not allow himself to miss — those to **LA GRANJA** and to Ávila; and there are other excursions that, in turn, may be made with La Granja as a centre.

Some seven miles southwest of Segovia lies **San Ildefonso** (3795 ft.), a town of *c.* 3600 inhabitants, a rather popular summer resort at the very foot of the Sierra de Guadarrama, and with the mighty Peñalara immediately back of it. For 200 years it has been the summer home, or, of later decades, one of the summer homes of the royalty of Spain; for here Philip V one day when out hunting chanced upon a rocky site that so pleased his fancy that he at once purchased it from the monks of El Parral, who had built there a hermitage. Bourbon that he was, he would construct here a palace and gardens that would rival Versailles. As to the palace, few visitors will think that he succeeded, for it is not on the grand scale of its French prototype; but the gardens he created have developed into the finest in the kingdom and are well worthy the name of the Versailles of Spain.

Coming from Segovia, one enters San Ildefonso by the Paseo de Segovia and drives through the town up the gently sloping *Plaza de Palacio* to the *Colegiata*, or *Royal Chapel*, which is a northern wing of the palace. The best impression of the Colegiata is to be obtained at some little distance from the plaza, as one sees it framed amid pines and California redwoods, of which latter trees there are some remarkably fine specimens. The church is really of interest only as containing in a chapel to the left of the high altar the tombs of Philip V and his Queen, which are in execrable taste; though there are treasures in the sacristy, such as a monstrance with many hundreds of precious stones and a processional cross of the 14th century, delicately wrought in filigree, and many handsome vestments.

The paintings and the antiques that once graced the palace have, for the most part, been moved to Madrid, though the latter have been replaced by casts that are worth the seeing. Admission may be had to the royal apartments, as a rule, when the royal family are not in residence. Here has been made much Spanish history: here Philip V, in 1724, abdicated in favor of his son; and here, eight months later, upon the latter's death, the King resumed his reign; here in 1796 the worthless Godoy signed the treaty by which his country was virtually put at the mercy of revolutionary France; here in 1832, Ferdinand VII, while on his sick bed, revoked the pragmatic sanction that abrogated the Salic Law of 1713, and recognized his brother Don Carlos as heir to the throne — an act which he reversed shortly after his recovery, declaring his daughter Isabella to be heiress to the crown, and thus making possible the civil wars that have since so troubled Spain.

The principal façade of the palace, over 450 ft. long, looks on the **GARDENS**; and it is really the gardens that one has come to see. In the large, the gardens comprise some 360 acres, stretching away for a third of a mile or more on either side of the palace; and for more than a half-mile to the south, they slope gradually back to the mountains. They have been laid out in the formal French style, with any number of delightful vistas framed with noble forest trees, with a maze at one side, and a long series of cascades, and a seemingly endless succession of pools and lakelets that have been lavishly adorned with fountains. Far back in the mountains of

the Guadarramas are many streams, some of which have been made to feed an artificial lake on a hill above the gardens, to which has been given the ambitious name of *El Mar* ('the Sea,' 4100 ft.); and this lake, through a very elaborate series of underground channels, provides the requisite water for the pools and for the **FOUNTAINS** when they play. Of these there are no fewer than twenty-six; but they play only at rare intervals: January 23, May 30, July 24, August 10, and August 25, and on royal birthdays or great festivals of the Church. The most famous is known as the Fama, and it sends a stream of water 115 ft. into the air. The total effect is fascinating, compelling in the extreme. For they are the finest fountains in Europe.

The visitor with but a few hours at his disposal would do well first to see the *Parterre of the Fama*, to his right as he enters, continuing, perhaps, as far to the west as to the *Baños de Diana*, whence, by a different walk he may seek the parterre in front of the palace. Thence he will make his way along the watercourses and cascades, and so up through the forest to *El Mar*, where, if the lights are favorable, he will find magnificent lake-and-mountain views. The walk may be continued to the left of the lake, to the *Fuente del Pino*, and still farther, to the left, to the *Ultimo Pino* ('the last pine'), which may be ascended by steps for the view.

From San Ildefonso the excursion may be continued on horseback to the beautiful, half-ruined *Monastery of El Paular* (5 hrs. there and back; cf. p. 56) over the Puerto del Reventón (or Pass of Reventón, 6752 ft.). From El Paular one may proceed to the *Valley of the Lozoya*, sombrely beautiful, and thence climb to the site of the *Madrid Water Works* (8040 ft.), whence the waters of the Lozoya are conveyed to Madrid by a canal 43 miles in length. From El Paular, too, ascent (rather difficult) may be made through the Gorge of the Lozoya and up over meadows and thickets and rockstrewn slopes to the *Pico de Peñalara* (7890 ft.).

Thirty-eight miles southwest of Segovia lies **Ávila** at the foot of the Sierra de Gredos, to be reached, daily, by motor omnibus. (It is possible, instead of returning from Ávila to Segovia, to continue one's journey to Madrid, stopping, if one will, at the Escorial, *en route*.) The highway between

Segovia and Ávila lies through a gently rolling country, its principal features of interest being the storks' nests which may be seen at rare intervals, an unnamed baby pass, and, as you near Ávila, groups of huge rocks, suggestive of other Titanic formations in the vicinity of Font Romeu. Tradition has it that the Saviour, on beholding the bleak situation of Ávila, wept tears that turned into these rocks. For Ávila, see below.

(10) From Medina del Campo to Madrid via Ávila

The faster trains run on the Ávila branch of the Medina del Campo-Madrid line.

The right fork of the railway from Medina del Campo climbs almost steadily; gradually the line nears the Sierra de Guadarrama (seen on the left). Later appear the mountains about Segovia, and on the right the Sierra de Villa. On the other side of **Mingorría** (45 miles), the route lies through arid hills strewn with boulders of granite, with here and there evergreen oaks. At 54 miles lies **Ávila** (3715 ft.), for which see below.

Beyond Ávila the line begins gradually to descend, threading several tunnels, and running through a mountainous country oft varied with extensive forests. From Ávila to **El Escorial** (3030 ft.), for which see p. 52, it is 39 miles; from El Escorial it is 10½ miles to **Villalba** (2875 ft.), which is the junction for the branch from Segovia. For the rest of the distance to Madrid see the first of the four routes from Segovia to the capital, p. 27.

(11) Ávila

ÁVILA, a city of over 12,000 inhabitants and 3715 ft. above sea-level, known to the Romans as *Avela,* was for centuries one of the many battlegrounds between Moor and Christian. It lies, for the most part, on an oblong-shaped hill, and is surrounded with **WALLS,** almost 2½ miles in length, rebuilt by Alfonso VI in 1090–99. These walls are to-day the best preserved of all the city walls in Spain, and are comparable with those of Carcassonne, of Aigues-Mortes, and of Guérande. There are 9 gates, all different in

design, and all picturesque. But though picturesque in their total effect, there is a sameness in the 86 rounded battlemented towers that is only relieved by the unevenness of the ground on which the wall is built. Yet exception must be made as to one of these towers; for the semi-circular apse of the Cathedral has been built into the city walls, thus forming the most noteworthy tower of the 86, though it is surpassed in massiveness by the huge towers of the *Puerta de San Vicente.*

The **Cathedral,** adjoining the city wall on the east, but in reality in the very centre of the town, was begun as a Romanesque church in 1091, but has been developed into late-12th- and early-13th-century Gothic with later additions. Only one of its western towers has been finished. The western, recessed doorway is noteworthy for its chained lions and huge wild men with clubs, that stand guard on either side. Once within the nave, the visitor is struck with the spaciousness of nave and aisles, for only the fourth bay of the nave is obstructed with the coro. But the walls of this are not high and it contains good choir stalls. There is some good glass of the 15th century (notably in the rose window of the north transept), giving a cheery aspect to the front of the Cathedral. Much more subdued is the light in the chevet or apse, for this, it will be recalled, is, on the exterior, a part of the city wall, and its windows are but few and narrow. But they afford enough light to render altogether delightful and worshipful the double-aisled ambulatory with its slender columns and its good vaulting. There is a little fine carving, and in the *Capilla Mayor* a huge retablo with a few good paintings; and there are two pulpits of hammered iron. The nine shallow chapels of the chevet have been built into the walls, and thus do not show on the exterior.

A door leads from the third bay of the south aisle to the *Gothic cloisters*, which have been marred by restoration. From the eastern arcade, one enters the sacristy, where are still other treasures. More noteworthy than the western entrance (though hardly more to be enjoyed) is the highly adorned entrance to the north transept. A climb to the top of the tower affords interesting views of the Cathedral roof and of the city and walls.

Just outside the walls, and but a few rods to the north of the Cathedral, stands the **CHURCH OF SAN VICENTE,** a

most remarkable Romanesque structure, with fine double western entrance, and a nave with lofty pointed vaulting so chastely and so lovingly restored, as to stamp it at once as one of the greatest joys of Spain. Its like is not to be found elsewhere in the Peninsula, nor perhaps elsewhere in all Europe. In the crossing is the elaborate canopied tomb of the Martyrs, St. Vincent, to whom the church is dedicated, and his sisters, SS. Sabina and Cristeta. By a long straight stairway one descends to the crypt, where is the rock on which, it is said, the three martyrs met their fate.

A third of a mile south of San Vicente is the *Church of San Pedro*, a late Romanesque structure, eclipsed in interest, it is true, by San Vicente, but yet worth the seeing.

A half-mile southeast of San Pedro, at the end of the *Paseo de Santo Tomás*, is the *Convento de Santo Tomás*, a group of buildings erected by the 'Catholic Kings' and dedicated to St. Thomas Aquinas, the first home of the Spanish Inquisition, but without architectural interest save in one of its courts and in its *church*. The latter is most unusual, with a large raised coro resting on an elliptical arch filling two bays at the western end and with elaborately carved Late-Gothic choir stalls, and with the high altar also raised and resting upon a similar arch at the eastern end. Back of the altar is a carved and sculptured retablo, of considerable merit. Resting upon the floor below is the chastely beautiful Renaissance **TOMB OF DON JUAN**, with recumbent effigy of the Prince in white marble, the only son of Ferdinand and Isabella, whose untimely death at the age of 19 led to the Austrian succession to the Spanish throne and all its attendant ills. It is one of the loveliest tombs in Spain; and in a chapel on the right is a second, almost as beautiful, of two of the Prince's attendants. In the sacristy is the tomb of Tomás de Torquemada (1420–98), the notorious Inquisitor-General of Spain, who, after the decades of his fiendish work, ended his days peacefully in Ávila. It is but recently that the visitor is allowed to inspect the tomb, to make sure that the Inquisitor is really dead.

Just outside the *Puerta de Santa Teresa*, in the south side of the city walls, is the *Church of Nuestra Seráfica Madre Santa Teresa de Jesus*, which has been erected over the birthplace of Santa Teresa, who was born here in 1515. The church is in the worst possible taste, and possesses little of

interest save the rosary and sandals and other relics of the saint, including one of her fingers. Her body lies in Alba de Tormes, where she died in 1582.

From this point it is well, when the sun is nearing the west, to walk around the city, keeping the walls on one's right. When abreast of the *Puerta del Puente*, which is the westernmost of the city gates, one turns to the left to cross the *Puente Nuevo*, or *New Bridge*, that here spans the Adaja. A few rods to the right is a well-preserved *Roman bridge* on four arches. Beyond, and away up the far bank of the river, may be had fine views of Ávila and its walls. One retraces his steps over the bridge, and so continues his way until he has nearly completed the circuit of the city walls, and comes at last to the bit of park just outside the *Puerta del Rastro*, whence he watches the sun sink to his setting behind the mountains in the west.

MADRID

MADRID, capital of Spain, with a population of over 800,000, is a progressive and flourishing city and is fast becoming one of the great capitals of Europe. Situated near the geographical centre of Spain, it is in communication with every part of the country through the system of railways that radiate from it.

Madrid boasts no ancient lineage. The first mention of the place is in an old Arab chronicle of the 10th century, in which it is called 'Madjrît.' Alfonso VI captured it from the Moors in 1083; Henry IV made it a hunting seat — for in his day there were forests in the surrounding country; and Charles V came here to cure his gout. But upon Philip II rests the responsibility for making Madrid the capital of the realm (1560).

The city is situated in the northern part of New Castile on a high uneven plateau (2130–2370 ft.) bordering the Manzanares, a shrunken stream in a deep ravine. Away to the north rise the mountains of the Sierra de Guadarrama and to the south those of Toledo.

In form the inner or older city of Madrid, once enclosed by a wall, resembles a somewhat irregular octagon, with the Puerta del Sol its centre, from which radiate, in various directions, ten broad thoroughfares. These avenues are

crossed by other avenues, each intersection made into a spot of beauty by the landscape architect, while the imposing and brightly colored buildings that line these driveways make a most cheerful setting for the varied and animated life of the capital. At the western extremity of the city is the Royal Palace with its park; at the eastern, the grounds of the Prado with the large Parque de Madrid or El Retiro just beyond.

The sun-bathed **Puerta del Sol**, taking its name from a gate that formerly stood here, is the heart and centre of the city's life and activity. At almost any hour of the day or night it presents a kaleidoscopic scene. Here is the centre for all tram-lines; its hotels and cafés are rendezvous for political and business discussions; and high and low, rich and poor, city and country folk pass through it. Bordering the plaza on the south is the *Ministry of the Interior*, with a clock regulated by the Astronomical Observatory. Much history has been enacted in this square. For a lively account of the uprising of the Constitutional Party here in 1836, see George Borrow's 'Bible in Spain.'

(1) West Central Section

A few blocks southwest of the Puerta del Sol, one reaches the *Plaza Mayor*, a noble square filled with palms and other trees and lined with four-story buildings arcaded on the ground floor. The building on the north side of the square, the *Casa Panadería*, has walls adorned with old frescoes and inscribed with the names of many of Spain's great men. In the centre of the square, on a high pedestal, is the superb equestrian statue of Philip III, a work designed by John of Bologna. In days gone by this square has been on occasion the royal bull-ring, or the tournament field, or the scene of a canonization, or an *auto de fé*. At such times the balconies and front rooms of the houses were turned into boxes for the spectators, who might number as high as 50,000 persons. A memorable tournament was the one given by Philip IV in 1623 in honor of Charles I of England when he came a-courting the Infanta María, sister of the King.

The busy *Calle de Toledo* leads from the Plaza Mayor to the south. In its arcades are the drapers' shops, where articles of every hue and shade are offered for sale.

A few blocks south on the left appears the *Church of San Isidro el Real*, named after the peasant saint, Isidore, patron saint of the city, whose ashes repose in the *Capilla Mayor*. This church, at present the Cathedral of Madrid, has little architectural interest, though the large paintings on the walls may interest some people.

Just beyond the Church of San Isidro the street forks or is joined by another street that leads south to the *Plaza del Rastro*, in which is held the celebrated **RASTRO**, one of the largest Rag Fairs in the world. Sunday is the big day for the Fair, though it is in daily operation.

The Calle de Toledo turns slightly to the west and continues to the *Puerta de Toledo*, a structure dating from Napoleonic times, with three gateways and surmounted by allegorical figures. This street under another name continues to the Puente de Toledo that crosses the Manzanares.

From the Puerta del Sol to the southwest runs the *Calle Mayor*, one of Madrid's busiest streets. Toward its western end is located the fine building of the *Town Hall*, in which one may wish to see the beautiful stairway and Goya's large painting, the 'Allegory of the Town of Madrid.' The words 'Dos de Mayo' on the medallion replace the original portrait of Joseph Bonaparte. Opposite the Town Hall to the east is the pretty *Plaza de la Villa*, and overlooking it the light-colored brick *Tower of Luján*, in which Francis I was once confined after his defeat at Pavia.

On this street once lived two of Spain's greatest dramatists: Calderón, who was born at No. 75 in 1600, and Lope de Vega, who died at No. 82 in 1635. At the end of the street are two palaces, the one to the north, the *Palace of the Dukes of Abrantes*, now the *Italian Embassy;* that to the south, the *Palacio de los Consejos, Headquarters of the Captain-General.* The street between was the scene of the bomb-throwing on May 31, 1906, when King Alfonso XIII and his bride were returning from the Church of San Jerónimo to the Royal Palace. The monument to the memory of the 24 victims of the plot was erected in 1909.

At the west end of the Calle Mayor one turns to the left, crosses the viaduct over the *Calle de Segovia*, passes the *Seminary for Priests*, and arrives at the *Church of San Francisco el Grande*, a sumptuous structure with a dome

said to be patterned after that of the Pantheon in Rome. Beautiful carved doors open to the interior, where the lighting, all from the dome above, is dim. The nave is bordered by six chapels and the Capilla Mayor, their walls covered with richly colored paintings by modern Spanish artists. Sculptured figures adorn the pillars and exquisite workmanship may be seen in the altars. This building was intended for a national pantheon, but the idea has been abandoned.

From the Puerta del Sol the broad *Calle del Arenal* leads to the west, ending at the *Plaza de Isabel II*, where, amid greenery, stands a statue of that Queen, the work of José Piquer. (1905). The *Royal Theatre* rises to the west, though it faces the *Plaza de Oriente*. This plaza, the largest in Madrid, was designed by Joseph Bonaparte, who demolished over 500 buildings, including a church and convents, to make room for it. The central part is laid out in flower beds, in the midst of which rises the equestrian statue of Philip IV, by Pietro Tacca of Florence, who designed it from one of Velázquez's paintings of that sovereign. Interesting reliefs are on the pedestal. Bordering the circular driveway are statues of 44 Visigothic and Spanish kings. This park forms a fitting approach to the Royal Palace.

(2) The Royal Palace and Vicinity

The **ROYAL PALACE,** by many thought to be the finest abode of royalty in all Europe, is a magnificent building 500 ft. square and 100 ft. high on its eastern side. The best views of it are to be had from the far side of the river, where it is seen rising majestically above the trees in the garden of the palace. It was begun by Philip V in 1738 from the designs of Juvara and Sacchetti, and finished by Charles III in 1764. It is built of granite and white stone in the late-Renaissance style in which classic columns and pilasters are freely used. The main entrance is to the south facing the *Plaza de Armas*, which is enclosed by wings of the palace extending to the south.

The interior of the palace is not accessible to the general public, but a recommendation from an ambassador or other high official may, if presented to the *Intendencia General* (office, northeast corner of Plaza de Armas), obtain the

desired permission, provided the royal family are not in residence.

The main entrance leads into the spacious *Court*, 145 ft. square, surrounded by arcaded galleries. In this court are statues of four Roman emperors of Spanish birth: Trajan, Hadrian, Honorius, and Theodosius. From the court ascends in three flights the famous *Grand Staircase*, guarded by lions, the alternate steps of black and white marble. It was while ascending this staircase that Napoleon is said to have remarked to his brother Joseph: 'You will be lodged better than I!'

Of the state apartments the *Hall of Ambassadors*, or *Throne Room*, is the largest and the most elegant. The ceiling is adorned with a painting by Tiepolo, the walls are of black and gold and crimson, and large mirrors at frequent intervals along the walls flash back the myriad lights of the candelabra and sparkling rock crystal chandeliers. The throne upon which Philip II first sat is guarded by bronze lions, and other pieces of statuary adorn the room, while the floor is of costly marbles. Other rooms are hardly less regal. One room is hung with paintings by Goya; another, the *Gasparini Room*, said to be the most beautiful of all in the palace, has walls covered with ivory satin embroidered in flower designs of delicate shades, and the ceiling is of porcelain; the *Hall of Columns* is impressive in its simplicity; the *Banqueting Hall*, hung with Gobelin tapestries, has the 'Return of Columbus from America' portrayed on the ceiling; the immense *Ballroom* is the largest in Europe. One may be interested in the wonderful array of French clocks collected by Ferdinand VII. In the *Royal Chapel* is celebrated with great pomp the Easter Mass. In the galleries are hung on Corpus Christi Day and on special state occasions the wonderful collection of tapestries that are in the possession of the Spanish Crown. It is often possible to gain admission to this display.

The building at the southwest corner of the Plaza de Armas is the **ROYAL ARMERÍA,** where is housed the world-famous collection of armor and warlike weapons, all arranged in most attractive form. From old Roman times to the end of the age of Chivalry each period has its representatives. The figures upon which the coats of mail are put give a most lifelike appearance. One sees old Roman soldiers, Gothic

warriors, and Spanish sovereigns: Philip the Handsome, husband of the mad Joanna; Charles V in numerous costumes on horseback and afoot, one of the most dashing being the one he wore in the Battle of Mühlberg and in which Titian painted his portrait; Philip II, the III, and the IV; and the little Prince Don Baltásar Carlos, so often painted by Velázquez, armed and riding his white pony (cf. pp. 49, 55). The gorgeous tent used by Francis I at Pavia is here. There are weapons of every description, relics of battles, and many, many other objects of interest both to the antiquarian and to the historian.

From the warriors of the past to the soldiery of the present day is but a step, for in the Plaza de Armas there takes place every day between 11 and 12 o'clock the ceremony of changing the guard. It is a highly dignified performance and extremely interesting. Artillery, cavalry, and infantry all take part; but the chief interest centres in the dignity and poise of the foot soldiers performing the 'goose step' to the haunting strains of Spain's Royal March.

To the south of the palace is rising the CATHEDRAL, which has been in process of construction since 1895. At present but little more than the beautiful crypt and parish church are completed (entrance from Calle Mayor; open 7–12; 5–6).

The **ROYAL STABLES, REALES CABALLERIZAS,** situated to the north of the palace, are filled with fine horses of many breeds. Especially attractive are the cream-colored horses from Aranjuez and the Andalusian ponies. The *Harness Room* and the *Coach Room* are most interesting. In the latter, among other historical carriages, is the black funeral coach in which the mad Joanna rode with the lifeless body of her husband; and the state carriage, restored, which was wrecked on King Alfonso's wedding day; and the carriage of the Atocha Madonna in which the statue is carried on Corpus Christi Day.

Opposite the royal stables is the *Senate Building*, the *Senado*, fronting the *Plaza de los Ministerios*, in which may be seen the monument to the martyred statesman Cánovas. The *Senate Chamber*, in red velvet with white and gold walls, with seats for the King, Queen, and President; the *Gothic Library*, rich in dark brown and gold; and the many historical paintings, among them the well-known 'Surrender of Granada,' by Pradilla, are all full of interest. To an Ameri-

can the statue of Columbus pointing to the New Continent and the painting of the 'Landing of the Pilgrim Fathers' will make a strong appeal. No one should fail to see in the Library a copy of the map tracing the voyage of Columbus, the original of which is preserved in the *Naval Museum*, which may be visited in the *Ministry of Marine* next door to the Senado. Here may also be seen models of ships, representations of naval engagements, and memorials of naval heroes and battles.

The *Plaza de España*, north of the Ministry of Marine, was formerly the Plaza de San Marcial; from its eastern corner the *Gran Vía*, under several names — the *Avenidas de Eduardo Dato, de Pi y Margall*, and *del Conde de Peñalver* — leads to the *Calle de Alcalá*. To the northwest and commanding a fine view of the city is the huge barracks.

Several blocks northeast of the Plaza de España (or the Plaza de San Marcial) on the *Calle de San Bernardo*, is the *University* that was brought here from Alcalá de Henares in 1836. The *Plaza del Dos de Mayo*, some distance northeast of the University, marks the spot where fell the artillery officers, Luis Daoiz and Pedro Velarde, on that fateful 2d of May, 1808, and still farther north, in the *Glorieta de San Bernardo*, is a memorial to these two heroes.

(3) East Central Section

Starting again from the Puerta del Sol, one may drive to the Prado over the *Carrera de Jerónimo*, which has the reputation of having the finest shops in the city. *En route* one passes on the left the *Palacio del Congreso*, with its classic portico, in which, when the Constitution is functioning, sits the Congreso de los Diputados, or Lower House of the Spanish Cortes (entrance in the Calle Zorrilla). Opposite the palace in the Plaza de las Cortes stands the statue of Cervantes with scenes from 'Don Quixote' on the pedestal, which will remind one that in this region this immortal writer lived and died. His house stood on the corner of the *Calle de Cervantes* and the *Calle de León*, a few blocks to the southwest of his statue, and his last resting-place is in the *Convento de las Trinitarias* near by. (The *Royal Academy of History* that houses many of Spain's national monuments is in the Calle de León in this region.)

The *Plaza de las Cortes*, the continuation of the Carrera de San Jerónimo, opens into the noble *Plaza de Cánovas* that unites the *Salón del Prado* and the *Paseo del Prado*. In the centre of the plaza is the monumental Fountain of Neptune, while to the east and west of the plaza rise the palatial hotels of the Ritz and the Palace.

Another route from the Puerta del Sol to the Prado is by the *Calle de Alcalá*, one of the longest and widest of the streets of Madrid and a fashionable driveway. On the left of this avenue one passes the *Royal Academy of Fine Arts*, the *Real Academia de Bellas Artes*, which contains a small *Picture Gallery;* the elegant *Casino*, adjoining; and the *Teatro de Apolo;* beyond which, behind a grove of trees, may be seen the *Ministry of War*, a palace once occupied by Godoy, the unscrupulous Minister of Charles IV, and in recent times by General Prim, who was assassinated on this avenue opposite the Teatro de Apolo. Across from the palace is the *Banco de España* in its handsome edifice.

At this point the avenue widens out into the regal **Plaza de Castelar**, with its famous *Fountain*, designed by Robert Michel and Francisco Gutiérrez, the Goddess Cybele in a chariot drawn by lions. Bordering this plaza on the southeast is the imposing new *Post-Office*. The Calle de Alcalá continues to the northeast, passing through the *Plaza de la Independencia*, where stands the *Puerta de Alcalá*, a broad monumental gateway erected in the reign of Charles III.

(4) The Prado and Vicinity

From the Cybele Fountain south runs the *Salón del Prado*, continued beyond the Neptune Fountain under the name *Paseo del Prado*. This wide, tree-lined promenade, laid out by Charles III, has been the background for many an important historical event; poets have sung its praises, lovers and brigands have frequented its shade. In the midst of the Salón is the glorious *Fountain of Apollo*, and just east and south of this the circular *Plaza de la Lealtad*, in which, amid cypress trees, is the obelisk monument to the 'Martyrs of Liberty' who fell on that black 2d of May, 1808, in an attempt to free their city from the French. (May 2 is now celebrated in Madrid as 'Independence Day.') To the east

of this *Plaza of Loyalty* is the *Bourse*, and from it the *Calle de la Lealtad* leads east to the park, *El Retiro*, passing on the right the *Museum of Artillery*, on the site of the former palace of Philip IV, which contains specimens of artillery, memorials of many wars and many countries, models, etc. One should not miss the two large *relief plans of Madrid*, that help the visitor to visualize the physical features of the city at a glance.

The Paseo del Prado passes the long façade of the *Prado Museum*. (Its entrance, however, is at the north end in the *Calle de Felipe IV*.) In front of the Museum is a statue of Velázquez by A. Marinas (1899), and in a small plaza to the south of the Museum a statue of Murillo, and beyond are the *Botanical Gardens*.

Retracing one's steps to the Neptune Fountain and turning up the Calle de Felipe IV, the tourist passes on the right the Museum of the Prado and the *Royal Spanish Academy*, and, at the end of the street, the *Museum of Reproductions*, the *Museo de Reproducciones Artísticas*, in front of which stands a statue of María Cristina, wife of Ferdinand VII, designed by Benlliure (1893). The Museum contains casts and photographs of the great works of art both ancient and modern.

To the south of the Royal Spanish Academy is the Gothic *Church of San Jerónimo el Real*, with elevated coro and small Moorish balconies in lieu of a triforium gallery. Here in past times the Prince of the Asturias, heir to the throne, took the oath of loyalty to the constitution; and here was celebrated the marriage of Alfonso XIII and the Princess Victoria Eugenia of Battenberg on May 31, 1906.

The **MUSEUM OF THE PRADO** (open 8–1; Sun., 10–1; free Thurs. and Sun.), one of the finest art collections in the world, is enough in itself to give distinction to a city. It is interesting to note that its inception was by accident. When Ferdinand VII wished to redecorate the Royal Palace, he had all the paintings removed from the walls and stored. These he was later persuaded to hang in the present museum building that was designed by Charles III for an academy of natural history. The public appreciated the paintings even if Ferdinand did not. These works of art, which had been gathered by a long line of sovereigns, are the nucleus of the present wonderful display, which has the proud distinction

of being 'an honest art collection.' As Mr. Arthur Stanley Riggs puts it: 'Not a painting was ever stolen or forced or taken by right of conquest.'

The gem of the collection is the *Velázquez Room*, in which are gathered the marvellous productions of Diego Velásquez, court painter to Philip IV, whom he has immortalized in innumerable attitudes, as well as other members of his family, notably his charming son, the Prince Don Baltásar Carlos (cf. p. 55). This Velázquez Room is a revelation to all who have hitherto known the artist only by his occasional paintings elsewhere. The Spanish School is further represented by some excellent works of El Greco, Ribera, Zurbarán, Murillo, Goya, and others.

The *Italian section of the Museum* is rich in splendid works of Titian, who painted Charles V, his wife, the lovely Isabella of Portugal, and their gloomy son, Philip II. The collection of Raphaels is unusually fine, while all the famous painters of the Renaissance appear to be represented by one or more canvases, Leonardo by a 'Mona Lisa' that is questioned by art critics, though in some minds it vies with the more famous painting in the Louvre.

Of the *Flemish and Dutch Schools*, the Primitives make a fine display, while, of later works, Rubens and Van Dyke are best represented.

On the ground floor is the *Sculpture Gallery*, and the *Goya rooms*, together a chamber of horrors, where, among paintings to be used as tapestry designs, are gathered some of the late distorted works of that artist. His 'Dos de Mayo,' since he had been an eye-witness of the massacre, is of historic value.

East of the Prado is **El Retiro**, the large pleasure park of Madrid, containing over 350 acres of land, much of it laid out as a forest, in which are statues of the men that Spain delights to honor, the most imposing of which is the large **equestrian statue of Alfonso XII** backed by a splendid colonnade that fronts the large lake, the *Estanque Grande*. Fountains and parterres add to the beauty of the park. There are several entrances for pedestrians from the Calle de Alfonso XII and one from the Plaza de la Independencia, but all carriages enter by the *Calle de O'Donnell* and follow the *Paseo de Fernán Núñez*, which continues past the *Crystal Palace* and the *Rose Garden* to the grotesque Fountain of the

Fallen Angel. 'Tis interesting to drive in the park in the late afternoon when all the city turns out for its period of relaxation. On the east side of the park is the Zoölogical Garden.

The *Calle de Alfonso XII* bounds the park on the west and extends to the Calle de Atocha, passing the *Astronomical Observatory* in the southwest corner of the park and on the west the *Anthropological Museum*. The *Calle de Atocha*, a broad street that starts from near the Plaza Mayor and, as the *Paseo de Atocha*, passes the *Atocha Railway Station* (for lines running south), leads to the *Basílica de Atocha*, of which only the striped tower and the *Campo Santo* — reserved as a *National Pantheon* for Spain's noted men — are now completed. Beyond the Basilica is the *Tapestry Factory*.

(5) Northeastern Section

The *Calle de Alcalá*, to the north of the park, leads out toward the *Bull-Ring*. At the *Convento de los Agustinos* it is joined by the *Calle de Goya* that runs west to the *Plaza de Colón*. At the spot where the street is crossed by the *Calle de Velázquez* stands a statue of Goya by the talented Spanish sculptor Benlliure.

The Plaza de Colón contains a statue of Columbus by Jerónimo Suñol. Leading to it from the *Plaza de Castelar* to the south (see p. 47) is the beautiful tree-lined *Paseo de Recoletos*, which passes on the right, just before reaching the Plaza de Colón, the large palace that houses the *National Library*, the *Museum of Modern Art*, and the *National Archæological Museum*.

What the Gallery of the Prado is among art museums the **National Library**, *Biblioteca Nacional*, is among libraries, one of the most important in Europe. Founded by Philip V in 1711, it has grown to its present size, numbering some 650,000 volumes, with thousands of manuscripts, drawings, engravings, etc. Among its books are 800 editions of 'Don Quixote' and over 2000 incunabula. It has autographs and mementoes of important personages. The collection of archives contains priceless documents, among them the Codex of Justinian in Castilian translation.

The *Museo de Arte Moderno* (open 8–1; Sun. 10–1), in the south wing of the palace, houses a goodly collection of paintings by modern Spanish artists. The **MUSEO ARQUEO-**

LÓGICO NACIONAL (open 7–1; Sun., 9–12), entrance from the *Calle de Serrano* to the east, is another priceless collection. A walk through its rooms will reveal to the traveller the various civilizations that have had their day in the Peninsula. Specimens may be seen of the crude, prehistoric drawings found in the Caves of Altamira (cf. p. 251); and articles of Iberian, Phœnician, Visigothic, Roman, Moorish, Early Christian, and Renaissance workmanship; as also articles brought from Mexico and Peru and other parts of the world. One should not miss, in the centre of the Iberian Room, the mysterious and inscrutable 'Lady of Elche,' a bust found at Elche (cf. p. 130) and from there taken to the Louvre, but now returned to its native land.

A block to the west of the Museum is the *Palace of Justice*, erected in 1758 as a convent by Ferdinand VI and his Queen Barbara of Braganza. To the north of the Museum and facing the Plaza de Colón is the *Casa de la Moneda*, the *National Mint*.

North of the Plaza de Colón the fine boulevard system that began with the Prado is continued in the *Paseo de la Castellana*, which extends to the *Hippodrome*. On the way thither one passes on the right the *German Embassy*; farther north and a short distance from the avenue, the *Church of St. Andrew* (*San Andrés de los Flamencos*), with a large altar-piece, the 'Crucifixion of St. Andrew,' by Rubens; some distance farther north the statue of the statesman Castelar by Benlliure; and, at the end of the street, the statue of Isabella the Catholic, back of which is the *Palace of Industry*, in which is housed the *Natural History Museum*, or *Museo de Ciencias Naturales* (open 8–1; Sun., 10–1). Among its interesting collections are some meteoric stones and a whale's skull found near the Toledo Bridge (cf. p. 52).

(6) Northern and Western Section

Several blocks west of the Hippodrome on the *Calle de Bravo Murillo* are the extensive reservoirs, the *Depósitos del Canal de Lozoya*, which hold the water brought from the River Lozoya in the Guadarrama Mountains to supply Madrid with drinking-water (p. 36). There is the old reservoir, with its fountain dating from 1858, the new reservoir

(1883), supported by granite columns, with a capacity of 40,000,000 gallons, and a water tower 122 ft. high.

Beyond the northwestern boundary of the city is the huge *Asylum of Santa Cristina*, and farther still, the *School of Agriculture* adjoined by extensive grounds. Nearer the city is the new *Parque del Oeste*, wherein are memorials of patriotic heroes, among them, the soldiers who fell in the Cuban War. *Bombilla*, headquarters for the English Sports Club, lies to the west; and to the southeast, in the *Glorieta de San Antonio de la Florida*, is the *Hermitage* of the same name, in the church of which are noted frescoes by Goya.

From the Glorieta one may cross the Manzanares on the beautiful new *Puente Victoria* (1909), or a little farther down on the *Puente de Garrido*, below which is the *railway station*, the *Estación del Norte*, for lines running north. The Manzanares is further crossed by the *Puente del Rey* opposite the Royal Palace and connecting the palace gardens with the royal park across the river; the *Puente de Segovia*, to which the *Calle de Segovia* leads, and the *Puente de Toledo* far to the south. The views from the river and the homely scenes of domesticity along its banks have their appeal for the leisurely traveller.

Across the river is the *Ermita de San Isidro*, the objective of the Romería de San Isidro del Campo, which, beginning May 15 and lasting two weeks, affords an excellent opportunity for observing peasant life and customs.

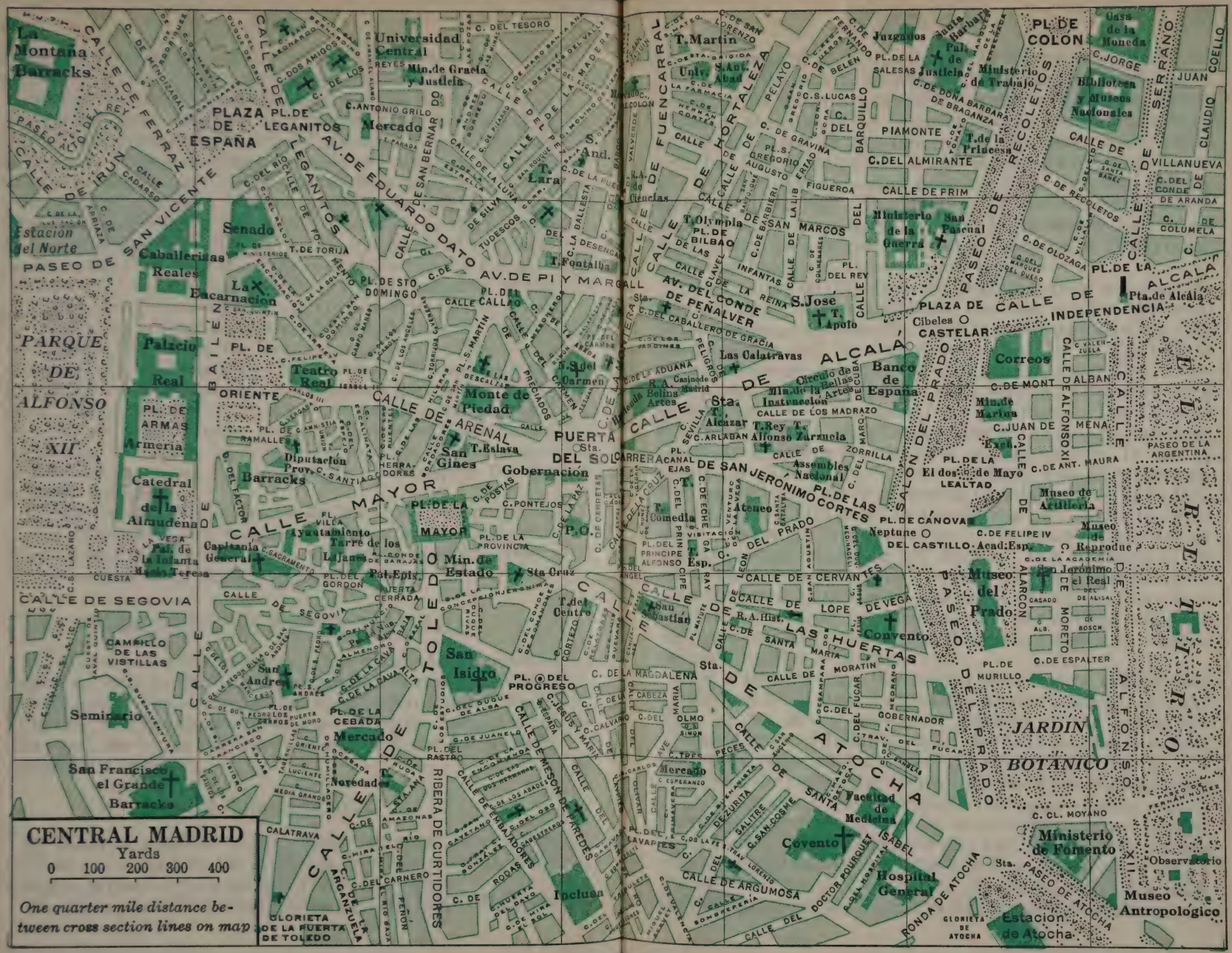
EXCURSIONS FROM MADRID

Of the following five objectives, the Escorial is sometimes visited *en route* to Madrid, and Aranjuez *en route* to Toledo or to Cuenca. The excursions are all important; but Cuenca, El Paular, and Aranjuez may be omitted by the hurried traveller; and the latter the more especially if one has already visited La Granja.

(1) The Escorial

El Escorial may be visited either *en route* to or from Madrid (cf. p. 36) or by excursion from the capital, from which it is distant 31½ miles. Trains in 1–2 hrs.

The huge pile of buildings known as **THE ESCORIAL** (or


CENTRAL MADRID
Yards
0 100 200 300 400
One quarter mile distance between cross section lines on map
La Montana Barracks
PLAZA DE ESPAÑA
PL. DE LEGANITOS
Universidad Central
Min. de Gracia y Justicia
Mercado
Senado
Caballerizas Reales
La Encarnacion
Estacion del Norte
PARQUE DE ALFONSO XII
Palacio Real
Teatro Real
Monte de Piedad
Armeria
Catedral de la Almudena
Barracks
Diputacion Prov.
Ayuntamiento
Torre de los Lujanes
Capitania General
Pal. de la Infanta Maria Teresa
Pal. Epis.
Min. de Estado
Gobernacion
San Gines
T. Eslava
T. Lara
T. Fontalba
S. del Carmen
Sta. Cruz
P.O.
T. del Centro
San Isidro
San Andres
Seminario
San Francisco el Grande Barracks
Mercado
Mercado
Incluса
Ministerio de Hacienda
Museo de Artilleria
Museo del Prado
Convento
Ateneo
Neptune
Banco de España
Correos
Cibeles
Ministerio de la Guerra
Ministerio de Fomento
Hospital General
Facultad de Medicina
Convento
Estacion de Atocha
Museo Antropologico
Observatorio
JARDIN BOTANICO
Juzgados
Pal. de Justicia
Ministerio de Trabajo
Biblioteca y Museos Nacionales
Casa de la Moneda
T. Martin
Univ. Cent.
T. Olympia
T. Apolo
T. Comedia
T. Rey
T. de la Princesa
Las Calatravas
Sta. Barbara
S. Jose
S. Pascual
Sta. Isabel
Sta. Teresa
Sta. Engracia
Sta. Ana
Sta. Cruz
Sta. Maria
Sta. Barbara
Sta. Teresa
Sta. Isabel
Sta. Engracia
Sta. Ana
Sta. Maria
Sta. Cruz

the nave and aisles. There are said to be fully four dozen altars scattered around the church and some of them with paintings of merit above them; but the one to command the visitor's attention is the high altar within the *Capilla Mayor* with many statues and in costly marbles. On either side of the altar and above the oratories are two groups of kneeling figures in gilded bronze: on the left Charles V, his Queen Isabella, mother of Philip II, their daughter María, and two sisters of Charles, Leonora and María; and to balance them on the right, Philip II, and his wives Anna, Elizabeth, and María, and Don Carlos, son of the last.

One should not fail to climb to the raised coro, or *coro alto*, which is of interest in itself, with its immense and priceless volumes of missals, its heavy metal lectern, and the seat where in times gone by was wont to sit Philip II, and for the commanding views it gives of the nave and Capilla Mayor.

To the right of the church is the *Sacristy*, its long walls lined with paintings by artists of note. At the far end is the Retablo de la Santa Forma, with an altar-piece by Claudio Coëllo, which conceals the Santa Forma, a Host that is believed to have bled in 1525 when trampled upon by reformed soldiers in Holland. On September 29 and October 28, the Santa Forma is shown to the public.

Near the sacristy is a tiny chapel, used by Philip II for his private devotions; and close at hand is the *relicario*, with the almost innumerable relics gathered by that relic-hunting monarch.

Above the portico leading to the Patio de los Reyes is the *Library*, sumptuously decorated, with royal portraits and many volumes and manuscripts of the greatest value. The manuscripts are shown only on permission granted by the Intendente de la Real Casa in Madrid.

Very different in tone as compared with church and monastery is much of the *Royal Palace*, in the 'back wing' mentioned above, an addition in 2½ stories, finished in days subsequent to the reign of Philip II. The visitor is shown through room after room, with its luxurious decorations, elegant tapestries designed by Goya and other artists, and rich period furniture. Finally one comes to the long *Hall of Battles*, very different from the hall of that name in the Palace of Versailles, with immense frescoes containing hundreds of figures, without artistic merit, but naïve and antique and of the greatest

interest. Then through narrow corridors hung with family trees one is taken to the modest *apartments of Philip II*, which in the King's lifetime were guarded by both Flemish and Austrian guards. In Philip's study are to be seen his desk and chair, his globe and his magnet of meteoric iron. Adjoining is Philip's bedroom, with the bed from which he could see the high altar of the church, and on which he died.

Reached through an exquisite doorway and by a long flight of steps, and directly below the high altar, is the **PANTHEON** (the *Panteón de los Reyes*), the burial-vault constructed by Philip II as the resting-place for his father and himself, and for succeeding Spanish monarchs and their queens, if the latter happened also to be the mothers of kings. It is an octagonally shaped vault over 30 feet in diameter and as many in height, and, as constructed by Philip II, was regal and severe in tone; by his successors it has been embellished with costly marbles, inwrought with gold, until it has been transformed into what is probably the most sumptuous vault in Europe. On either side of the altar lie the sarcophagi containing the royal bodies, in tiers of four, one above the other: on the left, four tiers of Spanish kings, and on the right, as many tiers of their queens, with but two sarcophagi of the kings as yet unused.

Adjoining the Pantheon of the Kings is that of the Infantes, long corridors in which are entombed the sons and daughters of royalty together with those queens of Spain, since the days of Charles V, none of whose sons acceded to the throne. There are many of these tombs in white marble, of which, perhaps, the most interesting is that of Baltásar Carlos, aged 10, son of Philip IV, oft painted by Velázquez, whose epitaph reads to the effect that he, youngster though he was, 'thought of the things worthy of a prince.' It is the very finest thing that we found in all the costly structure. The *pyramid of the innocents*, where royal babies are interred, will also hold the attention of the visitor.

Nearly a mile from the creation of Philip II and near the railway station is another palace, the *Casita del Príncipe*, or *Casita de Abajo*, built in 1772 by Charles III, who wished to escape from the solemnity and suggestions of the huger palace of his ancestors. It is in the midst of lovely grounds, with stately redwoods and other surprises; in itself the 'Little

House' is a gem, or museum of gems. There are many rooms, all of them low and decorated in the best of taste, with many small paintings and many clocks, and a series of rice-paste pictures and porcelain reliefs, resembling cameos.

(2) El Paular

It is a fine day's excursion by motor car to **Rascafría,** whence it is a mile's walk to the half-ruined Carthusian *Monastery of Santa María del Paular* in the Guadarrama Mountains. Lunch should be carried. Autobuses leave Madrid daily at 8. A.M., and cover the distance to Rascafría in 5 or 6 hrs.; but there is no hotel at Rascafría. The highway leads over the Puerto de Navacerrada (6065 ft.) and the Puerto del Paular (6093 ft.). If one be motoring and is so disposed, either going or returning, he may, by making a détour of a few miles, drive to the top of the **Guadarrama Pass.** And other like things he will find by a study of his road map that he may do, before returning to Madrid.

The Monastery of El Paular is seen to best advantage from beyond the trout-ponds of the monks against the Pico de Peñalara (7890 ft.). It was founded by John II of Castile, though the church was not built till 1433–40 by one Abderrahmân, a christianized Moor of Segovia. Like many another such institution, it was, for a while, fabulously wealthy; but with the secularization of the monasteries in 1835, its glory departed. Its paintings by Carducho have been carried off to Madrid, as have also the choir stalls — to the Church of San Francisco. Its cloisters, which are without architectural interest, nevertheless, with their lilacs and their cypresses, make a strong appeal. But its strongest claims, perhaps, for your consideration, are to be found in the huge exquisitely carved marble retablo, almost filling the end of the church. Tradition has it that it was imported from Italy, but it may be of Spanish workmanship. And there are tombs, of course; a fine one of the Frias family in the church, and in the cloisters curious tombs of the monks.

(3) Aranjuez

ARANJUEZ lies, by a bend of the River Tagus, 30½ miles almost due south of the Atocha Station, Madrid. Trains in

1–2 hrs. The tourist may 'do' Aranjuez in *c.* 4 hrs.; but it is better to take longer if possible.

On leaving the station one may walk or drive to the **Palacio Real**, or *Royal Palace*, a quarter of a mile distant. Though dating as a royal residence since 1536, when Charles V made Aranjuez a shooting-villa, the present palace dates only from 1727, and its principal façade from 1748. To many visitors, because of its ill-arranged works of art and its sad jumble of works of distinction with much that is but mediocre, it will seem but 'another' of the royal palaces with which Europe is so freely besprinkled. Yet even to such visitors there are features of really great interest. There is the *grand staircase* that deserves its name; there is a superb altar, an agate inlaid table, and Titian's 'Annunciation,' and an ivory crucifix of rare workmanship; there is the *Queen's Study*, the *ballroom*, the *dining-room*, and the *Moorish room*, after the manner of the Alhambra; and exceeding all else, perhaps, the *music-room*, decorated with large porcelain plaques, after the style of the Chinese.

The views of the *parterre* to the east of the palace during the spring months are not excelled in cultivated views in all the kingdom. From here one may stroll through the *Plaza de la Libertad* to the south, or into the *Calle de las Infantas* to the southeast, or into the *Calle del Príncipe*, straight to the east; or motor or drive or walk to the northeast through the *Calle de la Reina*, a noble avenue a mile or so in length, to the **Casa del Labrador**, 'the House of the Laborer,' though never was a palace more incorrectly named. If the Palacio Real is the Versailles of Spain, then the Casa del Labrador is its Grand Trianon. By the Spaniards, the Palacio Real is the more highly esteemed of the two buildings; to the tourist, however, the Casa del Labrador is likely to make the stronger appeal.

There is a long series of apartments, many of them sumptuously decorated, and a few in exquisite taste. The tourist will be interested, perhaps, in the four dozen clocks collected by Charles IV and his Queen and the infamous Godoy; and at the top of the staircase a picture of a balcony, whence are leaning in charming naturalness the wife and children of the painter Zacarias Velázquez. On the walls of the *ballroom* are pictures of the Escorial, and on those of *Rooms XIII* and *XVI* are pictures of La Granja.

There remain to be seen the **GARDENS,** the chief glories of Aranjuez. First there is the *Jardín del Príncipe*, which one has had on his left in proceeding to the Casa del Labrador. This may be visited on one's return to the Parterre de Palacio on foot; and beyond the parterre on the right there is the *Jardín de la Isla.* Of this the chief attraction is the *Salón de los Reyes Católicos*, a fine avenue of plane trees; and there are fountains and other features of interest galore, such as only royalty or wealth can create.

Aranjuez was the first place in Spain to which was brought the English elm. Because of the heat and moisture, the elm thrives surprisingly well here, helping to make, with the oaks and plane and other trees and shrubbery of this royal demesne, a veritable oasis in the desert-like stretches of Castile. In the spring, as Ford remarked, all the nightingales of Spain seem to congregate here. The place is unhealthy in summer, and is therefore not suitable for a prolonged sojourn at that time.

(4) Cuenca

The city of **Cuenca** (3030 ft.), with *c.* 12,000 inhabitants, is picturesquely situated on a pyramidally shaped hill between, and just above the confluence of, the Rivers Huécar and Júcar, and lies 125 miles southeast of Madrid. Trains in 6½–11 hours.

It has one of the most romantic sites in Spain, a location to be compared only with those of Ronda and Alhama, and, with its ancient walls and towers, and its houses overhanging its precipices, is well worth a visit for its striking situation alone. Within its confines are seven gateways and eight bridges, six of these spanning the Huécar and two the Júcar. The Bridge of San Pablo on five arches across the Gorge of the Huécar, and dating from the 16th century, equals in its solidity any viaduct of the kind constructed by the Romans.

There is a principal street that goes winding through the 'old city,' which the tourist will wish to explore again and again. It will bring him, after a while, to the *Plaza Mayor*, on which stands the old **Cathedral**, a structure of distinction. It was begun in the 13th century in a simple and severe Gothic style, but its principal façade was restored 'in a very bad manner' 400 years later. In the arches and vaulting of

the interior are to be observed Moorish influences. The tourist will enjoy in particular the splendid reja and the eagle lectern of the 16th century, masterpieces both, the retablo of the altar mayor, rich in jaspers, and several remarkable chapels; the *Capilla de los Apóstoles* in rich plateresque style, and those of San Juan and San Martín, with fine tombs of the early bishops, all on the right of the church. In the *Sagrario* are superb jasper columns and a miraculous image of the Virgin; in the *Sala Capitular* are specimens of the richest plateresque; and in the *Capilla Honda del Espíritu Santo*, back of the altar mayor, is a magnificent artesonado ceiling, not excelled by any other of its kind in Spain. And besides many other features of interest there are *cloisters* in the style of Herrera and dating from the end of the 16th century. From the walls of the Cathedral are to be had fascinating views of the 'old town'; and from the ruined *Castillo* on the hill to the east equally fine views of the Gorge of the Júcar. West of the 'old city,' are several modern suburbs with wide streets that comprise the 'new city.'

The train service is such between Madrid and Cuenca as to demand at least two days for the excursion, though, with an early start, stop may be made at Aranjuez *en route*. There is a very tolerable fonda in Cuenca, the Iberia, in the centre of the 'new town.'

The tourist motoring to Cuenca, if returning to Madrid, should vary his route so as to see an upper gorge of the Tagus between Sacedón and Auñón. If the tourist wishes to continue to Valencia from Cuenca, he may motor some hundred miles to Utiel, and thence to Valencia (*c.* 75 miles; cf. p. 128).

(5) Toledo

There are seven or eight trains daily each way between Madrid and Toledo, there being two routes (of 48 and of 56½ miles) and these uniting at Algodor, 9 miles east of Toledo. The train time varies from *c.* 2½ to 5¾ hrs. The more eastern line runs through Aranjuez (p. 56, 30 miles from Madrid), which is a junction for Cuenca.

The railway station of **TOLEDO** is on the opposite side of the river from the city, and from this point of vantage one has a superb view of the mediæval stronghold. Here, in past ages, Nature erected a mighty citadel of granite rock, casting

around it for a moat the River Tagus (in Spanish, *Tajo*), which here makes a huge bend encircling the city on three sides with a wild and rocky gorge. There are many legends concerning the early inhabitants of this strategic spot, but there is little real knowledge of them until 193 B.C., when the city, at that time the capital of the brave and powerful Carpetani, was captured by the Romans (Livy, xxxv: 22), who gave it the name *Toletum*, whence the modern name *Toledo*.

Following the Romans came the Visigoths, who made Toledo their capital; and after them the Moors, who took possession of the city in 714. Their influence is still to be observed in the narrow streets and in architectural details. In 1085, Alfonso VI, accompanied by the famous Cid, rode into the city as conqueror and two years later he made it his capital. It also became the ecclesiastical capital of Christian Spain and so continues; its archbishops have been, many of them, men of great military and political power. The decline of the city dates from 1560 when Philip II removed the capital to Madrid. Since that date the city has gone to sleep, thus preserving for posterity the best example of a mediæval city to be found in all Spain. It may be explored in a day by the hurried tourist, but it will yield its choicest secrets only to the leisurely traveller who has time to get lost in its narrow, tortuous streets and to breathe its mediæval atmosphere.

The road to the city leads over the **Alcántara Bridge** which strides across the Tagus on two arches, one of them of mighty span, with a battlemented tower at the far end. Originally Moorish, the bridge was rebuilt in the 13th century. Beyond the bridge the road circles the brow of the hill, then turns and enters the city from the rear, passing *en route* the picturesque Mudéjar gateway, the **Puerta del Sol**, which guards the entrance to the inner or Visigothic wall. The drive may end at the *Plaza Zocodover*, the centre of the city's life, where, in times past, have been held bull-fights and even executions.

From this busy plaza lead streets in all directions: to the southwest, the *Calle del Comercio*, a crowded business thoroughfare adown which, framed by the high walls of buildings, rises in the distance the beautiful *Cathedral Tower;* to the south the *Cuesta del Alcázar* leading to the Alcázar; and to the east, through the Moorish *Arco de la Sangre de Cristo* and down a flight of steps, begins the *Calle de Cer-*

vantes, so named because on this street once lived the author of 'Don Quixote.' Here one will be attracted by the rich façade of the *Hospital of Santa Cruz*, erected by Enrique de Egas, one of the architects of the Cathedral, for the great Cardinal Mendoza, whose arms are in evidence in the decorations. The stairway and court, with its two-storied arcade, will delight the lover of beautiful architecture. Here also is a small *museo*.

The Calle de Cervantes leads to the river and to the remains of a *Roman aqueduct* that once brought water to the city.

The *Alcázar*, lineal descendant of the Roman *castellum* which once occupied this site, is Moorish in little else than its name, for, at the time of the Christian conquest, this fortress was in a ruinous condition. Alfonso VI repaired it and later monarchs rebuilt portions of it. Of the four façades the one to the east, dating from the time of Alfonso the Wise (13th century), is the oldest and probably the most interesting; the western was erected during the reign of Ferdinand and Isabella. In the centre of the spacious court is the statue of Charles V. The building is now used as a *Military Academy*.

The **CATHEDRAL** is the chief glory of Toledo. If possible, one should plan to visit it both in the morning when he can see and hear the colorful service; and in the afternoon when the sacristy and chapels are open for inspection. (Tickets for the same may be obtained in the anteroom of the Sala Capitular.) To climb the tower one must go across the street to the Archbishop's Palace, door No. 1, whence a bridge connects with the tower.

The establishment of the Roman Catholic Church in Spain dates from 587, when Reccared, the Visigothic King and convert from Arianism, dedicated on the site of the present Cathedral a church to the Virgin. During the Moorish period (712–1085) the site was used for a mosque, which, after the conquest of Alfonso VI, became a Christian church. In the reign of St. Ferdinand the mosque was pulled down and the present edifice begun in 1227.

Of the three Spanish cathedrals originally built on strictly French lines, Burgos, Toledo, and León, Toledo is the largest and most magnificent. To Pedro Pérez, who labored here for over 50 years, is the honor of designing the building in the pure 13th-century Gothic style. Many other architects have

left their mark upon this structure during the 266 years in which it was in process of building.

The Cathedral, situated at the foot of a hill with buildings encroaching upon it on all sides, lacks the impressiveness on the exterior of other great cathedrals. The western front (15th century) is dominated by its graceful tower that soars to a height of 295 feet. Balancing the tower on the south is a domed cupola designed by the son of El Greco. The three deeply recessed doorways are elaborately carved. Above the central one, the *Puerta del Perdón*, is an immense 'Last Supper,' the table stretching the full length between the buttresses. Of the eight entrances to the Cathedral, the oldest is the *Puerta del Reloj* of the north transept, with old and curious carvings. The *Puerta de los Leones* of the south transept has interesting heraldic reliefs; its bronze doors and inside wooden doors are of cunning workmanship.

The interior, spacious and unusually impressive, is in large part the original Gothic structure. It is 395 ft. in length, 178 in breadth, and is divided by its 48 piers into nave and double aisles, the outer aisles flanked by chapels, and terminates on the east in a semi-circular apse. The windows glow with rich and mellow glass of the 15th century. The coro, occupying two bays of the nave, is walled in by a screen of marble and jasper on which is some fine carving — scenes from the Old Testament — forming a band above a richly carved arcade. Inside the coro are the superb *choir stalls* in two rows, the lower row dating from the time of the Catholic Kings and depicting scenes from the Conquest of Granada, the upper row of later date. The *Capilla Mayor*, once in part the Capilla Real, a burial-place for kings, is enclosed by a rich Gothic screen of marble. To the right and left are bronze pulpits of exquisite workmanship, the bronze originally an effigy of Álvaro de Luna and intended for his monument (see p. 63). On the northern side of the chapel is the tomb of the great Cardinal Pedro González de Mendoza (d. 1495), who was sometimes called 'Tertius Rex,' so great was his influence under Ferdinand and Isabella. Inside the chapel may be seen in various niches the ancient effigies of the old kings: Sancho III and IV; and Alfonso VII. The lofty retablo of larchwood, painted and gilded, is of delicate workmanship. In the beautiful ambulatory to the rear of the high altar is the Churrigueresque *trasparente*, an orgy in marble, entirely

out of keeping with the rest of the building. On the wall near the south transept door is an antique fresco of St. Christopher, 46 ft. tall — a rather startling apparition when seen unexpectedly! A similar fresco may be found in Sevilla (see p. 177).

Of the many chapels only a few may be mentioned: the *Mozárabic Chapel* in the southwest corner, with quaint old frescoes on its walls, where every morning service is held according to the Mozárabic ritual — virtually the old Visigothic ritual preserved through the Moorish period; the *Sala Capitular*, with more frescoes by Juan de Borgoña and a glorious artesonado ceiling; the large and elaborate *Capilla de San Ildefonso*, where rest archbishops and men of note; the spacious *Capilla de Santiago*, erected by Count Álvaro de Luna, Grand Master of the Order of Santiago, and favorite of John II of Castile, who rewarded his favorite for long years of service by ordering his execution in 1453; the *Capilla de Reyes Nuevos* (open only until 9 A.M. in summer; 10 in winter), one of the most interesting spots in the Cathedral, where lie the realistic effigies of Henry II, who killed his half-brother Peter the Cruel, and his wife; his son John I and his wife; and Henry III, son of John, and his wife Catherine, daughter of John of Gaunt; the *Capilla de la Descensión de Nuestra Señora*, a Gothic shrine in the north aisle, erected upon the spot where in 661 the Virgin appeared to St. Ildefonso and presented him with a chasuble; the *Chapel of St. John*, under the tower, where are kept the treasures of the church, among them the celebrated *Custodia*, 8 ft. high, and marvellously wrought, the monstrance within believed to have been made from the first gold brought by Columbus from America; the mantle of the Virgen del Sagrario, perhaps the most wonderful specimen of embroidery existing in Spain; and many other objects. The *cloisters*, best entered from the street to the west, though not so noted as those of Burgos or Tarragona, are very delightful, owing in part to the garden in the centre.

After leaving the Cathedral, one may explore the western part of the city. To do it expeditiously one needs a guide, perhaps merely a street urchin, to pilot him through the crooked streets. One's first stop will be at the *Church of Santo Tomé*, with a pleasing tower, where may be seen a

painting by El Greco, 'the Burial of Count Orgaz,' in which are introduced many portraits among the mourners. A block to the south is the old *palace of the Condes*, where Isabella, wife of Charles V, died.

About two blocks to the southwest, near the brow of the precipice overlooking the Tagus, is the **Sinagoga del Tránsito** erected in 1366 by Samuel Levi, Treasurer of Peter the Cruel, but, on the expulsion of the Jews in 1492, converted into a Christian church and given by Ferdinand and Isabella to the Order of Calatrava. The interior is a choice bit of Mudéjar work quite unusual in its design. It is an aisleless church, with walls void of ornament for a height of 20 or 25 ft., above which is a broad band of rich stucco decoration into which is incorporated Hebrew inscriptions, and above the band a blind arcade of fine workmanship, with pretty lattice windows in some of the arches formed by the piercing of the marble. Above all is the excellent artesonado ceiling.

Near by is the so-called **House of el Greco**, a charming place at the present day, though less grand than the palace of Samuel Levi which once occupied this spot hard by the synagogue which he had erected. He was not allowed to enjoy long the work of his hands, however, for his master, Peter the Cruel, had him executed that he might gain possession of Levi's immense wealth. Other men of note have had their home in this spot, but none who have left so many memories behind them as the Greek Doménico Theotocópuli, familiarly known as 'El Greco,' who lived here some 11 years and who died here in 1614. Some of his paintings are to be seen in his house, but more are exhibited in the *Museo del Greco* near by (open 9–1 and 2–5:30). To the Marqués de la Vega Inclan the public is indebted for the restoration of the house and the gift of the Museum and collection of paintings.

A second synagogue in Mudéjar style bearing the name **Santa María la Blanca** is probably a work of the 12th century. The interior is divided by arcades into nave and double aisles, the octagonal brick and stucco piers with curious capitals supporting horseshoe arches, above which is a band of fine arabesques. The ceiling is said to be made of beams from the cedars of Lebanon and the soil under the fine pavement is supposed to have come from Mount Zion.

A short distance to the northwest is the **Convent and**

Church of San Juan de los Reyes, built in the florid Gothic style for the Catholic Kings as a thank-offering for the victory of Toro. Originally designed as their burial place, the church was dedicated to their patron saint John the Baptist. The most beautiful part of the exterior is the apse and tower ornamented with rich tracery and pinnacles. On the walls of the church hang chains struck from the wrists of Christian captives of the Moors liberated upon the conquest of Granada. The interior, consisting of nave and side chapels with lofty lierne vaulting, is adorned with much elaborate carving, most conspicuous of which are the huge heraldic emblems on the walls of the choir. The lofty balconies for members of the royal family are unique. What the church was originally can only be surmised, for in the fire of 1809 it lost its stained-glass windows, its walnut stalls, its organ, and some valuable paintings. The **Cloisters**, rich in sculpture and tracery, are very lovely.

The drive around the city walls should on no account be missed. Starting from the *Plaza Zocodover*, the road descends the hill past the *Puerta del Sol*, where one will wish to stop to visit the **Church of el Cristo de la Luz,** just inside the gate of the same name. This tiny church, formerly a mosque, is one of the oldest buildings in Toledo. The story goes that the horse of the Cid, a very discerning animal, fell on her knees as she passed this mosque, thus indicating the nearness of some sacred object. Search was made, and in the wall of the mosque was found a Visigothic crucifix before which a light had been burning all through the centuries of Moorish domination. The mosque was accordingly dedicated as a Christian church and named 'The Christ of the Light,' and here Alfonso had the first mass celebrated on his taking the city. Architecturally it is a most interesting bit of Moorish work, having many features which are to be found in the great Mosque of Córdoba and yet other features quite unique. In the grounds adjoining the church one may obtain admission to the top of the Puerta del Sol.

Resuming the drive, one passes through the outer wall under the huge *Puerta Visagra*, where Charles V's double-headed eagle appears in all its glory. To the right may be seen the pleasing *Paseo de Madrid*, beyond which is the *Hospital de San Juan Bautista*, in the chapel of which are some paintings by El Greco, and beyond this the *Bull-Ring*.

There are also a few traces of a *Roman Amphitheatre* to be found near the hospital. The road around the wall — the outer wall built by Alfonso VI — continues past the *Puerta Visagra Antigua*, or *Puerta Alfonso VI*, with battlemented towers (now closed). Proceeding a little farther, one notices on the low ground to the right the ruined arches of the old *Roman Circus*, and in the distance the *Weapons Factory*, where modern Toledo blades are manufactured together with other warlike weapons. Farther to the south the road passes, on the left, the *Puerta del Cambrón* that leads into the city. To the west of this gateway is the large *Matadero* that is said to mark the spot of the old Visigothic palace built by Wamba (the builder also of the inner city wall) and occupied by Roderick, the last of the Goths, at the time his eyes betrayed him. Below at the river's brink are ruins, probably of a bridge, but described by every guide in Toledo as the remains of the bath in which the fair Florinda was bathing when she aroused the passions of King Roderick.

The **Bridge of San Martín** is the second of the picturesque bridges that span the chasm of the Tagus. Five arches, the central one nearly 100 feet high, and two massive towers characterize this fine bit of engineering erected in 1212 and reconstructed in 1390. As one passes over the solid structure, one recollects the legend of its building. When the bridge was nearly completed, so the story goes, the builder realized that it would fall just as soon as the scaffolding was removed. This fear the builder confided to his wife, who, wise woman that she was, arose in the dead of night and set fire to the scaffolding. Thereupon the bridge fell and every one supposed it to be the result of the fire. After the second bridge was built, solid and substantial, the woman confessed, whereupon the priest complimented the husband on having so resourceful a wife.

From the Bridge of San Martín it is a great experience, and one not to be missed by any save the most hurried traveller, to drive in 1¼ hrs., or better still to walk, on the upper road on the south side of the river around to the Alcántara Bridge. We would advise for this walk, as does Mr. J. C. A. Hare, in his vivid description of the route, the hours late in the afternoon so as to arrive at the Castillo de San Fernando at sunset. The road leads through a rugged and wild country, but the views of the town are the best to be had anywhere. Two

hermitages may be visited on the route: that of *Nuestra Señora de la Cabeza*, on high ground a little off the road, and that of *La Virgen del Valle*. If the tourist is so fortunate as to be here the evening of May 1, he will see a pretty sight when the pilgrims to the shrine of the Virgin make their annual pilgrimage bearing lighted candles. Opposite the Alcántara Bridge is the picturesque ruin of the *Castle of San Fernando*, which dates from the reign of Alfonso VI.

FROM MADRID TO BARCELONA

From Madrid to Barcelona it is 426 miles by rail. Almost exactly midway stands Zaragoza, at which point many travellers break their journey. By express train it is 6½ hrs. from the capital to Zaragoza, and about 7 hrs. from there to Barcelona. The scenery is exceedingly varied and interesting; if at times it becomes monotonous, suddenly a turn in the road may bring the traveller to a stretch of country colorful and picturesque.

(1) From Madrid to Zaragoza

For over a hundred miles the line lies through Castile; and for almost that distance the line, roughly speaking, parallels the River Henares, with the Guadarrama Mountains to the northwest, spurs of which often draw near to the river.

At 21 miles from Madrid is *Alcalá de Henares*, for which see below, and at 35 miles is *Guadalajara*, for which see p. 70.

Beyond *Baides* (77 miles) the line, which has been ascending gradually from Madrid, begins to climb to the watershed separating the valley of the Henares from that of the Ebro, until at **Sigüenza** (87 miles) it has reached a height of 3220 ft.

Those architecturally inclined will stop for the late-Romanesque *Cathedral*, dedicated in 1102, one of the more important of the lesser-known churches of Spain. Two massive towers flank its western façade. The nave is supported by ten huge columns, three of which are round, the others fluted. The coro contains rich Gothic stalls, dating from 1490. The rose window of the south transept is regarded as one of the finest in the Peninsula. There are beautiful marble pulpits, and some exceedingly worthy monuments, the loveliest of which is that of Martín Vásquez de Arce; and there are

picturesque and unusual portals, all of which, in combination with the fine effect of the nave, lead the visitor to regard this church as one of great distinction.

Sigüenza has preserved the Celtiberian name of *Segontia*, which town lay two miles to the northeast, and is to-day known as *Villa Vieja*. Some 12 miles to the east of Sigüenza are recently-discovered Celtiberian graves of the 4th and 5th centuries B.C.

Some distance beyond Sigüenza, the railway reaches in the *Horna Tunnel* its greatest height (3670 ft.), on emerging from which it follows for a while the Jalón River. From here, and for miles to beyond Calatayud (see below) are many prehistoric and Iberian cave-dwellings.

From *Torralba* (98 miles) an excursion may be made by branch railway of 58 miles (3¼ hrs.) to *Soria* (3465 ft.). In its small Museo in the Diputación Provincial are to be seen Iberian and Roman objects found in *Numantia*. This city lay 3½ miles to the northeast of Soria, near the present village of Garray, and has been celebrated above most other Iberian towns for its long and tragic struggle with the Romans, by whom under the Consul Publius Cornelius Scipio it was taken and destroyed in 133 B.C. The site is marked by an obelisk 55 ft. high.

Five miles beyond Torralba is **Medinaceli,** with most picturesque situation at the foot of a precipitous hill. Here in 1002 died the most distinguished of the Moorish chieftains, Al-Mansûr, 'the Cid of the Moors.' The town gives its name to the ducal family of la Cerda, the lawful heirs to the throne of Spain. 'Fernando, eldest son of Alfonso el Sabio (called la Cerda from a peculiar tuft of hair on his face),' so runs the story as told by Ford, 'died during his father's lifetime, leaving two children by Blanche of Bourbon. These infant Dukes of Medinaceli were dispossessed by their uncle Sancho the Brave; but they and their descendants long continued to claim the crown upon every fresh coronation, and to be fined a small sum *pro forma*.' The ducal tomb is in the parish church.

The region beyond Medinaceli is full of interest to the geologist and no less to the tourist: a region where rugged, colorful rocks of slate, limestone, and gypsum rise in fantastic forms.

Ariza (128 miles) is the junction of a railway to Valladolid

(159 miles; trains in 7½ hrs.) which crosses the railway from Torralba to Soria at Coscurita (28 miles).

Alhama de Aragón (136 miles; 2125 ft.) is a watering-place with mineral springs ranging from 75° to 91° Fahr., known to the Romans as *Aquae Bibilitanae*, and to the Moors as *al-Hammah* ('the hot well').

Nearly a dozen miles south of Alhama is the Monasterio de Piedra (2750 ft.), a one-time Cistercian Abbey founded by monks from Poblet in 1194, and rebuilt in the 17th century, but now in ruin. The monastery is in the midst of a beautiful region, with curious caves and a dozen waterfalls formed by the Piedra, which find their culmination in the Horsetail Fall (144 ft.) at the end of the valley. Through a subterranean passage, discovered in 1860, it is possible to descend to a point under the arch of the fall.

Beyond Alhama de Aragón the railway has been carried through the Gorge of the Jalón, over many viaducts and through many tunnels.

Between *Ateca* (145 miles) and Calatayud (153 miles) are to be seen eleven symmetrically formed pyramids which rise from the plain to a height of nearly 200 ft., formed of yellow sandstone and clay and capped with alabaster, and suggestive, of course, of Egypt.

Calatayud is the most picturesquely located of any town on the line. It was originally built on three low mountains, crowned now respectively by a church, a tower with a long wall, and a castle. The modern town is in the valley. In the third cliff are ancient cliff-dwellings, of which there are many throughout all this region.

From Calatayud a railway runs to Sagunto (168 miles) and Valencia (183 miles), for which see pp. 123, 124.

Two miles east of Calatayud is *Bambola*, the site of the ancient *Bilbilis*, the birthplace of the epigrammatist Martial, and the town to which he returned after 35 years' residence in Rome. It was used by the Moors as a quarry in the building of Calatayud.

From Calatayud it is 60 miles to Zaragoza, for which see p. 71.

(2) Alcalá de Henares

Alcalá de Henares (best visited by excursion from Madrid), known to the Romans as *Complutum* and to the Moors

as *al-Kalah*, 'the Castle,' is an unattractive city of *c.* 12,000, though imposing when seen from a distance. Here was born Catherine of Aragón, Cervantes, and Antonio Solis, the historian of South America. It may be called at once the city of Cervantes and of Cardinal Ximénez (or Cisneros, as he is known by the Spaniards), and of the celebrated Polyglot Bible, which was printed here in 1514–17.

In the Plaza Mayor stands a *statue to Miguel de Cervantes* (1547–1616). To the north of the Calle Mayor in the Calle de Cervantes stands the house in which the creator of Don Quixote was born, marked by an inscription; and on the south side of the Plaza Mayor is the *Church of Santa María* in which he was baptized.

Not far to the east is the *Universidad* or *Colegio de San Ildefonso*, until 1836 the seat of the University that in that year was removed to Madrid. It was founded in 1510 by Cardinal Ximénez, and was for years the most influential of the Spanish universities. One should note the three courts, the magnificent chapel built by Gil de Ontañón (cf. pp. 29, 30) and the Gran Salón in the form of an amphitheatre. Southwest of the Plaza Mayor on the Calle Escritorios is the Gothic *La Magistral*, a church in which is the beautiful marble monument of Cardinal Ximénez, removed from the Chapel of the University. La Magistral was originally dedicated to the tutelar saints of the city, SS. Justo and Pastor, who at the ages of seven and of nine suffered martyrdom, and whose remains are here preserved. On the Plaza del Palacio stands the former *Archiepiscopal Palace*, with rather plain exterior, but with gorgeous interior, much of it in the plateresque style. It houses, since 1861, the *Archivo General Central* of Spain in 49 spacious halls, where may be found thousands of documents pertaining to the Inquisitions of Toledo and Valencia (cf. p. 26).

(3) Guadalajara

Thirty-five miles from Madrid is **Guadalajara**, with *c.* 12,200 inhabitants. The city is a mile southeast of the station; the highway lies over a fine stone bridge, dating, for the most part, from 1776, though the central arch reveals stones of Roman origin. In the northwestern section of the town is to be found the principal building, the **Palace of the**

Duques del Infantado, built in 1461, the gardens of which crown a wild ravine. It was the home of the Mendozas, and is in its exterior studded with projecting ornaments even more striking than the House of Shells in Salamanca and to be compared only with the Casa de los Picos of Segovia. Its interior is an admirable example of the plateresque style, at once elaborate and coarse; but it leaves one fascinated in spite of himself. It is now an orphanage.

Near the centre of the city is the curious *Church of San Esteban*, in many styles. It contains the tomb of Alvar Yáñez, the most trusted friend of the Cid, and his companion in nearly fourscore battles, who retook the city from the Moors, for which feat the grateful city has placed his mounted effigy on its arms. At the extreme east of the town is the *Fortress and ex-Convent of San Francisco*, on a height commanding the city. The chapel was founded in 1200 by Doña Berenguela, and rebuilt by Admiral Mendoza in 1393. The crypt was made into a *Pantheon* for the Mendozas, at what was for the times an almost fabulous expense, the rich marbles rivalling those in the mausolea of the Medici in Florence and of the Escorial. There were 28 tombs in which until 1809 reposed the ashes of the Mendozas. But in that year the ashes were sown to the winds by the French invaders, and the marbles broken to pieces.

(4) Zaragoza

ZARAGOZA, or *Saragossa*, stands on the site of the Celtiberian *Salduba*. Its fortunate situation between the Huerva and the Ebro, just above their confluence, appealed so strongly to Augustus that he here planted a colony, calling it *Colonia Caesaraugusta*, which latter name has been corrupted into the Spanish Zaragoza. The city, with a present population of *c.* 142,000, has seen the usual vicissitudes of war, such as Spanish cities have undergone for centuries; but in addition has, in its heroic battles with the French in the War for Liberation, won for itself the proud title of 'siempre heróica,' while all the world has since wondered — and admired. From the centre of the bridge, known as *Puente de Piedra*, and from other points of vantage, the city with its domes and towers offers to the tourist a rather imposing appearance.

There are two railway stations: the *Estación de Madrid*, west of the city, for trains for Madrid and Barcelona; and the *Estación del Norte*, beyond the Puente de Piedra in the suburb of Arrabal, for trains for Lérida, etc.

The traveller coming from the Puente de Piedra and crossing the *Paseo del Ebro* sees on his right the **LONJA**, or *City Exchange*, with fine overhanging cornice. The interior consists of but one room, with roof supported by 24 plain columns in two rows with pseudo-Ionic capitals, above which are friezes of cupids holding shields with coats-of-arms, above which in turn spring clusters of ribs in all directions, forming very effective Gothic groining. Pilasters on the walls correspond with the columns, in addition to which the walls are further adorned with huge heraldic devices, the arms of Charles V. It is a very unusual building, and its like will not be seen again by the Spanish traveller, until he reaches Valencia or Palma (cf. pp. 127, 107).

Just beyond, and to the right and across the *Plaza de la Seo*, rises **La Seo**, or the *Old Cathedral*, erected between 1119 and 1520, with little to commend it on its exterior save its soaring Renaissance tower in four stories, surmounted by a flèche in the Russian style. But within, while there is much to condemn, there is much to admire. In shape, the Cathedral is almost square, reminding one of Huesca (cf. p. 85); and without being large, it seems spacious; and because of the dimness that always reigns, since all the light comes through small rose windows high up in the walls, and because of the lavishness of the plateresque sculptures, the total effect is almost grand and certainly impressive. The coro, which, as usual in Spanish cathedrals, blocks the central part of the nave, contains fine Gothic choir stalls and the Archbishop's throne. In the middle of the west side of the coro (trascoro) is a *tabernacle* with six twisted columns which mark the spot where the Cristo de la Seo once spoke with Canon Funes. The piers of the nave are on marble bases as in Segovia and Salamanca. The last chapel in the right aisle is that of San Pedro Arbués de Epila, Grand Inquisitor, whose ferocity so drove the populace to madness that he was murdered while at prayer in the Cathedral. Later he was sainted. But before this translation had been effected, Ferdinand caused the murderers to be burnt alive, 'adding,' says Ford, 'sundry combustible Jews to improve the bon-

fire.' Most important of the chapels is that of San Bernardo, with beautiful sculptures and the superb tomb, with recumbent effigy of the founder, Archbishop Fernando, grandson of Ferdinand the Catholic. In the *Sacristy* are many treasures: magnificent metal-work, some of which is carried in procession on Corpus Christi Day, all of which is hidden behind huge folding doors, which, when closed, are not suspected because of the painting upon them. There are many vestments, one dating from the 17th century, embroidered with 20,000 seed pearls; and there are reliquaries, containing the heads of SS. Lorenzo, Valero, and Vicente, the gift of Pope Benedict XIII; and other things at which to marvel. In the *Sala Capitular* adjoining, with flooring of tiles, are tapestries and paintings.

The **New Cathedral,** known as *Nuestra Señora del Pilar* ('Our Lady of the Pillar'), is two blocks to the northwest, but best seen from the bridge to which we have already made reference. The many domes — a baker's dozen — remind one of the Church of San Antonio of Padua and of the Cathedral of Périgueux, though not so fine as those of the Italian or the French churches. They are covered with colored tiles, which give a bizarre, if not tawdry impression. Within, the Cathedral is but one of the hundreds of Renaissance churches of enormous proportions; but its coro possesses 115 beautifully carved Renaissance choir stalls and a reja of exquisite workmanship; and its Gothic altar mayor is not surpassed in all Aragón. But the centre of interest is the *Chapel of the Pillar* behind the high altar, a temple within the temple, a domed structure supported by 16 beautiful marble columns, monoliths, and lighted usually with a myriad candles. Within is the sacred pillar on which, it is said, the Virgin stood when she appeared to the Apostle James; and on this stands to-day a blackened wooden image of the Virgin and Child placed there, so tradition has it, by the Apostle. Always there are worshippers before the shrine; often there are throngs; but on October 12, the anniversary of the descent of the Virgin, the numbers swell to thousands; as many as 50,000 pilgrims having been known to enter the town on that one day, to worship before the image.

Constantly, too, the gifts to the shrine increase, in numbers and in values; and to such an extent that periodically the dean and chapter offer many of these objects for sale by

auction. In 1870 the sum obtained by such sale amounted to nearly $100,000, enough to finish the Cathedral.

Next in importance to La Seo, of the churches of Zaragoza, is *San Pablo* with fine retablo in wood, and coro at the west end, with notable sillería or choir stalls. One enters from the south portal by descending 13 steps into the nave of the church. Most celebrated is the octagonal tower of brick, with green and white tiles, 'so unlike anything else in Europe,' says Fergusson, 'that it might pass for a church in the Crimea or the steppes of Tartary.'

On the extreme west of the city is the *Plaza del Portillo*, the site of the ancient western gate of the town, recently restored, forever famous as the spot where Agustina, 'the Maid of Saragossa,' fought in the War of Liberation by the side of her lover, an artilleryman, and, when the latter fell, mortally wounded, seized the fuse from his hand and fired the gun herself. Byron tells the story in stanzas LIV–LVII of canto I of his 'Childe Harold's Pilgrimage.'

Beyond the Portillo, is *La Aljafería*, originally built as a palace for the Moorish Kings, and later used as a residence of the Kings of Aragón. After the murder of Arbués, it was granted to the Inquisition by Ferdinand the Catholic. It was restored in the latter part of the 19th century and is now used as a barracks. The Gran Salón has one of the handsomest ceilings in Spain. The Grand Stairway is likewise richly adorned. From the Esplanade are to be had fine views of the distant Pyrenees.

On reëntering the Portillo and turning to the right, one soon comes to the *Plaza de Toros*, or *Bull-Ring*, really a pleasing building on its exterior, and architecturally worthier than the majority of such structures. Some half a mile south is the *Puerta del Carmen*, sole survivor of the ancient gateways, with square arch, much battered, and celebrated for the heroic defense in which it assisted in the Spanish War of Liberation.

Farther east is the once famous monastery of *Santa Engracia*, built originally in the days of the Catholic Kings and of Charles V, almost totally destroyed in the siege of 1808, but restored by the state in 1891–98 as a national monument. The original marble portal was fortunately unharmed; and the life-size statues of the founders are considered the best likenesses in marble that exist of the Catholic Kings. The

crypt contains sarcophagi said to preserve the remains of Santa Engracia and her martyred companions.

Near the heart of the city is the *Audiencia*, known locally as the 'House of the Giants' because of the two large figures with clubs in their hands that stand guard at the doorway. It is the old palace of the Counts of Luna who figure in Verdi's opera 'Il Trovatore' and whose arms, the moon, may still be seen in the decorations over the doorway. In the eastern part of the city is located the *University*.

One should so plan his time as to walk or drive to the suburb of Torrero, south of the city, and thence either east or west to the hills known as the *Cabezo Cortado* and the *Buena Vista*, for views of the city, the valley of the Ebro, and the mountains to the north — to the right the Sierra de Guara, to the left the Sierra de la Peña, and back of both ranges the Spanish Pyrenees.

From Zaragoza one may visit Calatayud and the site of Bilbilis (p. 69); Huesca (p. 84); and Jaca (p. 84); and when leaving Zaragoza, one has choice of proceeding to Valencia via Calatayud and Sagunto (pp. 69, 123); to Valladolid via Ariza (pp. 25, 68); to Irún via Tudela and Miranda de Ebro or Pamplona (pp. 80–82); to Barcelona via Lérida; and to Barcelona via Reus. These two latter routes we shall now trace.

(5) From Zaragoza to Barcelona via Reus

As already noted, express trains run between Zaragoza and Barcelona in *c.* 7 hrs. The scenery is varied. At times the country is smiling and green; later it becomes dry and barren; anon there are 'bad lands,' where the region has assumed strange shapes as though wind-tossed, and where but little grows, though there are evidences of cultivation. Again there are lakelets and buttes or mesas and humps and hillocks and baby mountains, which stretch away in every direction, a veritable jumble. As the sun nears the west, the country often takes on hues of rare loveliness.

It is 148 miles from Zaragoza to Reus, where connections may be made for the Tarragona–Lérida line (10 min. drive between the stations). Beyond *Pobla* on the right several views may be had of the Mediterranean. Beyond *Roda de Bará* (20 miles) the Portal de Bará may be seen on the right

(p. 121). Within a few miles of Barcelona are to be had beautiful views of the Campiña de Barcelona and of the Llobregat, with Tibidabo and Montserrat in the background. For these heights and for Barcelona, see pp. 91, 99, 100.

(6) From Zaragoza to Barcelona via Lérida

From Zaragoza (Estación de Arrabal) to Barcelona via Lérida it is 231 miles (2 trains each day, in 11 hrs.; day trains stop 25 min. in Lérida for luncheon; night trains have sleeping-cars). From Zaragoza to Lérida it is 117 miles (4 trains each day, in 5–6 hrs.).

At *Tardienta* (36 miles northeast of Zaragoza) the railway forks, the main line turning to the east to Lérida, and a branch line continuing to the north to Huesca (14 miles; 1560 ft.); to Jaca (83 miles; 2690 ft.); to Canfranc (98 miles; 3240 ft.); and recently connected by tunnel through the Pyrenees with a line running to Oloron and Pau in Southern France (cf. pp. 83–86).

For miles beyond Tardienta one enjoys, on the left, fine views of the Pyrenees. From **Sariñena** (23½ miles from Tardienta), one may, if so disposed, drive to *Villanueva de Sigena*, dating from 1188, and containing the tomb of Sancha, Queen of Alfonso II of Aragón.

Between Sariñena and Lérida, the railway crosses the Alcanadre, the Cinca, and the Calmor Rivers, the Calmor being here the boundary between Aragón and Catalonia. For Lérida, see below.

From Lérida, there are two trains each day to Barcelona (132 miles); A.M. train in 5¼ hrs.; P.M. train in 7 hrs.

At **Bellpuig** (21½ miles from Lérida) in the village church is to be seen the superb Renaissance tomb of Ramón de Cardona, Viceroy of Sicily (d. 1522). This work was formerly in the church of the Franciscan monastery. In Ford's day, the structure was partly in ruin and partly occupied by the poor. Of late decades it has been thoroughly restored, and is now once more used as a monastery. The cloisters are most unusual, in three stories, with beautiful stairways and fountain, and all completely restored.

From Lérida east, the country increases in interest; the line climbs but slightly till beyond Bellpuig; but from there the ascent is more pronounced. At *Cervera*, 15 miles beyond

Bellpuig and 1500 ft. above sea-level, on March 5, 1469, Ferdinand signed the marriage contract, his marriage with Isabella taking place the following October (see p. 25). The huge buildings, now in ruin, once housed the University which Philip V removed from Lérida, and which has since been removed to Barcelona.

A little before reaching *San Guim* (9 miles beyond Cervera, 2420 ft., and the highest point on the line), one catches sight, on the left, of the village of *Monfalcó Murallat*, eloquent of the days when walls were a protection, for it consists of but 15 houses surrounded by huge walls to which there is but a single gateway. A little farther, also on the left, is the ruined Moorish *Castle of Santa Fé.*

From here, the country becomes more varied, fascinating even in the desolate region near **Calaf** (see below), where the ochre-colored plain is sprinkled with huge boulders of a pale green tint; and after a while, noteworthy for its wealth of verdure, its olives and evergreen oaks, its cork trees and umbrella-pines, its ravines and rock-strewn plain, and crowning all the oft-recurring apparition of the pinnacled Montserrat.

From Calaf (51½ miles from Lérida) a motor 'bus runs in 9–10 hrs. to Seo de Urgel (47 miles), whence we may drive to Andorra (p. 87) or to Puigcerdá (p. 86).

From San Guim (see above) the railway descends 1750 ft. in its 29 miles to *Manresa* (670 ft.; 73 miles from Lérida and 40½ miles from Barcelona). For Manresa, see p. 79.

Beyond Manresa the railway journey grows still more interesting, affording fine views of the Montserrat and of the valley of the Llobregat. At *Monistrol*, 10 miles beyond Manresa, begins the mountain railway that climbs to the top of the Montserrat, for which see p. 100. From Monistrol it is 31½ miles to Barcelona (Estación del Norte), the chief feature of interest for much of the distance being the constantly changing serrated mountain.

(7) Lérida

Typically mediæval and exceedingly picturesque, save for the newer section, is **Lérida** (495 ft.) that dates from Celtiberian times. It has fairly reeked with history from the days when, known as *Ilerda*, it was held by the generals of Pompey, from whom it was taken by Cæsar, as described

by him in 'one of the most interesting passages of military narrative' ('De Bello Civili,' 1:38 *et seq.*), till the stern times of the Peninsular War, a tale too long to be told here. It lies, for the most part, on the west bank of the Segre (the ancient Sicoris). Narrow, too, and tortuous are its streets, save for those of the newer quarter. Leading to the town is a huge hump-backed *bridge*, resting upon foundations of Roman origin. And rising very abruptly and immediately back of the city is a hill some 300 ft. high, crowned with mediæval fortifications, within which stands the irregular pile of buildings known as the **Old Cathedral**, dating from 1203–78, and in the late-Romanesque-Transitional style.

Since 1717 the structure has been used for military purposes, and has been as sadly marred as the Palais des Papes at Avignon. But just as the unique Palace of the Popes has seen restoration in recent decades, so, it is to be hoped, the desecration of this truly great building will some day cease, and a sane and loving restoration make it again one of the joys of Spain. It so fascinated Street in '61, that he paid it a second visit in the following year; and he has described it as having 'both extreme novelty in the general scheme, and extreme merit in all the detail.' The church is cruciform in shape, with nave and aisles supported by eight huge piers in two rows, and ending in semi-circular apses, the choir occupying the central apse, and placed where all Spanish cathedral choirs should be placed. Three partly rounded chapels have been built against the south side of the church. Over the crossing rises an octagonal lantern. But the effect has been spoiled by a flooring built halfway up the columns, thus dividing the building into two stories. The portals in the transepts are both fine, but exceeded in beauty by that known as the *Puerta dels Fillols*, which opens from a 14th-century porch into the middle of the south aisle. Across the west of the Cathedral are *cloisters*, of such immense size as to be altogether unique, and marred, like the church, by having been made over into two stories and used for barracks. At the southwestern corner of the cloisters rises an octagonal tower in five stories, which was the prototype of the beautiful tower of Valencia. The visitor should not fail to climb to the top, for the superb view there to be had. (Nor should he fail to study Street *in loco*, vol. II, pp. 128–55.)

Older than the Old Cathedral is the *Church of San Lo-*

renzo, also on the hill, and but a little below the Cathedral, and also with an octagonal tower, and with a nave that is said to have been originally a Roman temple, which was converted by the Moors into a mosque. Down in the city is the *New Cathedral*, dating from 1761–81, with a Corinthian front. In the western part of the city, between the gate of Boters and the ruin of San Antonio, are remains of *Roman walls*, the site being memorable for the fact that here the soldiers of Cæsar engaged those of Pompey. In the *Institute* is the *Museo Arqueológico*, with Roman and mediæval antiquities, worth the seeing.

From Lérida a branch line runs to Tarragona (66 miles; 4 trains each day in *c.* 3½–4 hrs.; cf. p. 121). Almost midway is Espluga, the station for Poblet, for which see p. 122.

(8) Manresa

Manresa, with over 27,000 inhabitants, a good railway restaurant and a tolerable inn (the Fonda Santo Domingo) is situated on the left bank of the Cardoner, which is here spanned by three bridges, one of them dating from the Roman period. On a height above the river, with fine outlook upon the winding Cardoner and the Montserrat, stands the *Cathedral of Santa María*. It may be best compared with the Cathedral of Palma (p. 106) in general plan and in the width of the nave. This is supported by 16 octagonal piers and is 57 ft. wide, that of Palma being 64 ft. The coro of stone occupies parts of the two central bays of the nave, and is less obtrusive than most Spanish coros. The stained-glass windows are good, the finest being the rose window at the western end. In the Sacristy is shown an exquisitely embroidered altar frontal of the 15th century, which was regarded by Street as only second in its art to the Anglo-Saxon vestments found in St. Cuthbert's tomb.

From the Fonda Santo Domingo (see above) run daily motor 'buses ascending the valley of the Cardoner for 20 miles between the ranges known as the Costa de la Vela and the Sierra de Prades to **Cardona** (1695 ft.). The town is most picturesquely situated on a hill almost entirely surrounded by the Cardoner. On the northeast it is dominated by a fortress that crowns a hill some 1400 feet above the river. Three fourths of a mile from the town and between the river and

the *castillo* rises the Montaña de Sal, a 'mountain' of salt, 260 ft. high and about three miles in circumference. The salt, which is a pure rock-salt, is mined. Visitors are admitted to the mines on application to the superintendent. The motor 'buses continue for 12 miles to the northwest of Cardona to *Solsona*, with a picturesque location on a mighty rock above the left bank of the Río Negro, and with the further bid for distinction as the site of a Museum of Archæology and of Salt.

FROM IRÚN TO BARCELONA

Express trains, with first-class coaches only and sleeping-cars, run in about 18 hrs. between Irún and Barcelona three times a week: on Tuesdays, Thursdays, and Saturdays from Irún; and on Mondays, Wednesdays, and Fridays from Barcelona. On all other trains the tourist will wish to break his journey one or more times, as at Pamplona or Zaragoza.

(1) From Irún to Zaragoza via Miranda de Ebro

The traveller from Irún proceeding direct to Zaragoza takes train to Miranda de Ebro (112 miles) for which part of the route see pp. 9–10, 12–14. From Miranda de Ebro to Zaragoza it is 150 miles with three trains each 24 hrs., one only of which is a day train. From Irún to Zaragoza the tourist must allow for about 14 hrs.

Beyond Miranda de Ebro the route is, in large part, very sightly, the railway following the right bank of the river all the way to Zaragoza, after it has once crossed the Ebro just south of Miranda. Soon the valley contracts to a narrow gorge, the **Conchas de Haro,** which continues for nearly a dozen miles, with the Montes Obarenes on the right and the Sierra de Cantabria on the left. Back of *Haro* (12 miles from Miranda) stretches the Sierra de la Demanda, its highest peak the Cozzo de San Lorenzo rising to a height of 7560 ft.

At 43 miles is **Logroño,** with beautiful situation, the scene of George Borrow's finest yarn in his 'The Gypsies of Spain.' From Logroño a highway leads in 15 miles to the southwest to *Nájera* on the Najerilla, with its one-time royal castle on a commanding site above the town. In the church of the *Monastery of Santa María* is to be seen a stone coro which may be regarded as beautiful — if Spanish coros are ever to

be looked upon with complacency — and many tombs of Kings of Castile, of Navarre, and of León, and cloisters well worth turning aside to see.

Near **Alcanadre** (61 miles) the soil on either bank of the Ebro is in layers alternately red or white, and for a while the river is so stained with red that it might almost be called the Red River of Spain. But a little farther and to the north are to be seen ruins of the *Roman Aqueduct* that carried water to Calahorra, some eight or nine miles to the southeast. At 65 miles lies **Lodosa,** with cave-dwellings which date probably from no earlier than the Moorish period. At **Calahorra** are more ruins of the aqueduct mentioned above, and the site of a *Roman Circus*. From Calahorra it is 17½ miles to **Castejón,** the junction for the line for Pamplona (see below).

From **Tudela** (100½ miles from Miranda) a branch line leads in 14 miles to **Tarazona** (two trains each way, daily), with a *Cathedral* with unusual cloisters of brick-work and still more unusual cimborio, and the *Church of La Magdalena*, with beautiful lofty steeple.

From Tarazona, ascent may be made on horseback in 5 hrs. of the Sierra del Moncayo (7485 ft.). The excursion is only practicable between May 1 and September 30, and on a clear day is very rewarding, as the view includes the whole range of the Pyrenees from the Pic de Néthou to Vignemale (cf. p. 103). There are but few such widespread views in Spain.

At **Cortes** (115 miles from Miranda), the last village in Navarre, a branch line of some 12 miles leads up the valley of the Huecha to **Borja,** the ancestral home of the Borjas (or Borgias), from which town one may continue for 10 miles by carriage or motor car to the interesting and finely located *Cistercian Abbey of Veruela*, with its battlemented walls, its massive marble stairway, its fine low chapter house, its Transitional church, and Gothic cloisters.

From Cortes it is 35 miles to Zaragoza, the railway following in a general way the right bank of the Ebro, till, just before reaching the city, it makes a turn to the left and crosses the river. For Zaragoza, see p. 71.

(2) From Irún to Zaragoza via Pamplona

The traveller taking a second or subsequent Spanish tour may vary his program by visiting Pamplona. If he has made

stop at San Sebastián, he has choice of three ways of reaching Pamplona: (1) he may continue on the Irún–Miranda de Ebro route as far as Alsásua (54 miles from San Sebastián), where change is made for Pamplona, which lies 22 miles to the east down the valley of the Araquil (2 trains each day); (2) he may take the San Sebastián–Pamplona line (59 miles; 2 trains each day); or (3) he may take the motor omnibus between the two cities.

From Pamplona it is 55 miles to **Castejón,** where the railway joins the line from Miranda de Ebro. For the route from Castejón to Zaragoza see p. 81.

(3) Pamplona

Pamplona, or *Pampeluna,* the Roman *Pompaelo,* founded by Pompey the Great, after whom it was named, is a walled town picturesquely situated on a rocky height in the midst of the valley of the Arga and surrounded by rugged mountains. Long before reaching the city one may espy this stronghold of Navarre, once the capital of the kingdom and now the capital of the province of that name, with a population of over 32,000. Its chief Square, the *Plaza de la Constitución,* surrounded by an arcade, is perhaps one of the largest in Spain. Facing this plaza on the south is the *Diputación Provincial* and to the east of this building the *Bull-Ring;* the tree-lined *Paseo de Sarasate* preserves the name and memory of Pamplona's violinist; the park, *La Taconera,* is a favorite promenade of the city; and the *Citadel* at the southwest angle of the city wall, large and strong, has resisted many a siege. Most memorable in its consequences was the siege of 1521 by the French, when Ignacio de Loyola, one of the garrison, was wounded — an event that turned the current of the young man's life (cf. pp. 101, 98).

The chief attraction of Pamplona, however, is its *Cathedral,* rising above the city wall and in part built upon it and commanding a fine view of the countryside. Commenced by Charles III of Navarre in 1397, it is in large part a work of the 14th and 15th centuries. The towers are later and the façade is modern. The fine interior has the usual arrangement of nave, aisles, side chapels, and central coro. The lighting is subdued, the windows in the clerestory being small and in general of good glass. In front of the Capilla Mayor is a high

screen or reja, very elaborate in design, while at the high altar is kept the ancient and highly revered Madonna — a small silver-plated wooden statue — and back of the altar is a lofty retablo. The two-sided apse is quite unusual in design. The *cloisters*, entered from the right aisle, are lofty in proportion and decorated with rich carvings, and are considered among the best of their age. In their southwest corner is the Capilla Santa Cruz, screened by a reja made from chains captured from the Moors in the Battle of Las Navas. To the east of the cloisters is the Capilla de Barbazano, or old chapter house, which presents some unusual features on its exterior and contains the tomb of the Bishop-founder of the Cathedral. In the *Sala Preciosa*, south of the cloisters, formerly met the Cortes of Navarre. Other buildings in this Cathedral group are the refectory and the kitchen, in the latter of which may be seen the sarcophagi of Charles III and his Queen.

From Pamplona one may make excursion by motor to *Roncesvalles* or *Roncevaux* (26 miles, 3220 ft.), at the entrance of the *Pass of Roncesvalles* (3960 ft.) through the Pyrenees, made famous as the spot where Charlemagne in 778, returning from his campaign in Spain which included the capture of Pamplona, lost his rear guard, and among them, the faithful Roland. Roncesvalles has likewise seen the making of later history, and is to-day famous for its huge fortress-like Augustinian Convent and pilgrimage-church, with a much-venerated and curious statue of the Virgin and other treasures, among which are relics of Roland and of Turpin. The road continues through the Pyrenees to St.-Jean-Pied-de-Port (46 miles) on the French frontier. Cf. pp. 5–6.

(4) From Zaragoza to Barcelona

For the route from Zaragoza to Barcelona via Reus, see p. 75; and for the route via Lérida, see p. 76.

FROM CANFRANC TO BARCELONA

(1) A New Route through the Pyrenees

From Oloron-Ste.-Marie (southwest of Pau) in the French Pyrenees a railway was completed in 1928 up the valley of

the Gave d'Aspe, climbing and burrowing into the mountain-sides until it reaches its highest elevation south of the station of Peillon (5168 ft.). From a point two miles or more south of Peillon a tunnel some 5 miles in length runs under the *Puerto del Somport* (5330 ft.), or the *Pass of Somport*, on the Franco-Spanish frontier, and the highest point on the highway that virtually parallels the railway all the distance from Oloron-Ste.-Marie to Jaca. The Spanish end of the tunnel is near the station of **Los Arañones**, from which point the railway continues with much tunnelling to Canfranc and Jaca (12½ miles from Canfranc; 2690 ft.). The completion of this route materially shortens the distance between Paris and Madrid. From Jaca a line that has long been in service leads to Huesca (69 miles) and Tardienta (82½ miles). For Jaca and Huesca, see below.

For the highway paralleling the above route through the Pyrenees, see p. 6.

(2) Jaca

Jaca (18 miles from Los Arañones) is a picturesque walled town with 28 towers and 7 gateways, and a massive Romanesque *Cathedral*, which contains much carving in the plateresque style, and the body of Santa Orosia, in a silver reliquary.

From Jaca a fatiguing but rewarding excursion of two days may be made to the *Grotto of La Virgen de la Cueva*, where in 724 was proclaimed the Christian Kingdom of Sobrarbe, which lasted till 1336 and was 'the cradle of the Kingdom of Aragón'; to the summit of the Oroel (6315 ft.; difficult, but not impossible for those who do not pose as Alpine climbers); and to the ancient Benedictine *Monastery of la Peña*, where, under an overhanging rock, in a *Pantheon* repose the remains of a long line of early Aragonese Kings and their consorts.

(3) Huesca

HUESCA (1560 ft.; 69 miles from Jaca and 13½ from Tardienta) lies on the side of the river Isuela with striking situation on a spur of the Sierra de Guara, though not to-day in itself picturesque. Scarcely a trace is left of its one-time wall and its 99 towers. On the highest point of the city

stands the Cathedral; to the south stretches for many miles the corn-covered plain; to the north, and back of the city, the rocky bluffs of the mountain look 'like enormous castles guarding its enceinte.' In Iberian times it was the capital of the Vascitani, and known as *Ileosca*, which was shortened by the Romans to *Osca*, whence the modern name. Sertorius made the town a place of importance, founding here a school for the sons of the Iberian nobles, who for years were strongly attached to this strange military genius. And it was here that he was assassinated by his traitorous officer Perpenna and the latter's accomplices. Like many another Spanish town it was destroyed by the Moors, who rebuilt the city, only to lose it 2 years later, in 1096, to the Christians.

The CATHEDRAL is a beautiful Gothic structure, square, and in other ways unusual. It was almost entirely rebuilt between 1400 and 1515 from the designs of Juan de Olózaga. The west doorway is elaborate, with colossal figures of apostles and saints. Over the tympanum and beneath a canopy is a carved model of the Cathedral as designed by Olózaga. The nave and aisles are flanked with chapels; and to the east of the rather imposing transept are five hexagonal apses. In the very centre of the building is the coro, filling two bays of the nave. Street notes that it has never been moved. The chief glory of the Cathedral, perhaps, is the *reredos*, behind the high altar, of alabaster carved in high relief, the masterpiece of Damián Forment, and wrought in 1520–33, and with portrait-medallions of the sculptor and his wife. In the crypt below the *parish church*, which is the first chapel on the right, is the family tomb of Don Vicencio Lastanosa, the coin-collector. Facing the Cathedral rises the huge *Casa Consistorial*.

A few blocks to the south is the *Church of San Pedro*, most interesting of the churches of Huesca, in the Romanesque style, dating from 1110–1251, with lantern over the crossing, with coro banished to the west bay of the nave, with good barrel-vaulting, and with an hexagonal tower in four stories. The Romanesque cloisters of the 12th century, restored in 1889, contain, among some sarcophagi of gigantic proportions, that of Ramiro II, King of Aragón.

Two blocks north of the Cathedral is the *Provincial Institute*, which occupies the *Palacio de los Reyes de Aragón*, or *Palace of the Kings of Aragón*, which became for centuries the

University of Huesca. (Spanish authorities assert that it was the first University to be founded in Spain, and possibly in Europe, some of them even claiming that it was founded by Sertorius in 80 B.C. See above.) A vaulted chamber of the 12th century is shown, which is said to have been the scene of the assassination in 1136 of 16 unruly nobles by Ramiro II, the massacre being known as the 'Bell of Huesca.'

The nobles had been summoned to consult about a bell 'which should be heard all over Aragón'; and as each grandee arrived, he was promptly beheaded, somewhat after the manner of the massacre of the Abencerrages (cf. p. 141), and his body cast into the vault. The heads were arranged in the form of a bell, with one hung low as the clapper. Later, bodies and heads reunited were interred in *San Juan de Jerusalem*, formerly a church of the Templars and thought to have been consecrated in 1241. And if the reader be at all skeptical as to the tale, all he needs to do is to visit San Juan de Jerusalem, in the crypt of which he may see the curious old nails from which the heads were hung.

(4) From Tardienta to Barcelona

For the route from Tardienta to Barcelona see the section 'From Zaragoza to Barcelona via Lérida,' pp. 76–80.

FROM PUIGCERDÁ TO BARCELONA

(1) Another New Route through the Pyrenees

Lines from Toulouse and from Perpignan, both very sightly, converge at Bourg-Madame, on the French side of the Spanish-French frontier, and station for the French Customs. A little over a mile beyond, across the Ravur, which is here the dividing line between France and Spain, is Puigcerdá, with seat of the Spanish Customs.

Puigcerdá, capital of the Spanish Cerdagne, is a picturesquely situated town of *c.* 3000 inhabitants, a favorite summer resort of the Barcelonians, but with little except its situation, its lake, and attractive villas to detain the tourist, save as he makes it the starting-point for a visit to Andorra, for which see below.

From Puigcerdá a line 30 miles in length leading to Ripoll, which had long been in process of construction, and which shortens materially the mileage between Paris and Barcelona, was opened in 1929.

Ripoll will not detain the tourist, save as he may stop to see the *Church* of the secularized *Benedictine Convent*, the façade of which is completely covered with sculptures. Its two-storied Romanesque cloisters are also of interest. From Ripoll to Barcelona it is 66 miles, with 3 trains daily in 2½–3 hrs.

(2) Excursion to Andorra

From Puigcerdá it is possible by motor car and an early start to make one of the most delightful of excursions to the Republic of Andorra. The route lies down the varied valley of the Segre, with picturesquely located mountain towns to be seen from time to time, and now and then cloud effects such as can only be found in the Pyrenees, to **Seo de Urgel** (33 miles), with three fortresses, and a Gothic-Romanesque Cathedral.

Of recent years a fine road has been constructed by the Bishop of Seo de Urgel from that city up the valley of the Valira amid wild and romantic scenery to **ANDORRA VIALLE** (*'Andorra the Old'*), capital of the Republic of Andorra, with a population of *c.* 800. The population of the entire republic is about 7000.

Andorra Vialle has a very beautiful situation at the foot of the Anklar (7633 ft.). Its one building of interest is its *Casa de la Vall*, its capitol building, which serves also for school, town hall, law-court, and legislative chamber. The caretaker will open the door with a key fully 12 inches long, and will show the various rooms which are of no artistic interest, and the cupboard in which reposes the Charter of Andorran liberty dating back for more than a thousand years. Interesting, too, is the garrote, the state instrument of execution by strangling, which, fortunately for all concerned, is used but seldom. An account of an execution by such an instrument may be found in George Borrow's 'The Bible in Spain,' chapter 12.

The Republic of Andorra is in reality a republic only by courtesy: it is rather a suzerainty, with the overlordship

lodged in the President of France and in the Prince-Bishop of Seo de Urgel. In recognition of the unique position in which Andorra stands and the protection afforded, the 'state' pays to France an annual tribute of 940 francs, and to the Bishop 450. The six 'parishes' into which the country is divided, elect four 'counsellors' each, who elect a 'syndic,' who presides over the meetings of the council. The administration of the laws is lodged in two 'vicars,' one each appointed by France and the Bishop.

From Andorra Vialle the tourist may continue his excursion back into the remoter valleys of the Republic. Of hotels there are few; if the tourist would prolong his stay in this interesting corner of the world, he can find quarters in Seo de Urgel, and from that town make daily visits up the valley of the Valira. But see p. lxviii.

For delightful and informative accounts of recent visits to Andorra, see Paul Wilstach's 'Along the Pyrenees' and Amy Oakley's 'Hill-Towns of the Pyrenees'; for an account of the Republic, historical and descriptive, see C. Henley Gardener's 'Round About Andorra' (1928); and for approach to the Republic from Ax-les-Thermes or Hospitalet over the Col d'En Valira (or the Puerto de Fray-Miquel), see p. 6.

FROM PORT-BOU TO BARCELONA

Upon Narbonne converge French railways from Marseille and the east, from Lyon or Clermont-Ferrand and the north, and from Toulouse and the west. From Narbonne it is 40 miles to Perpignan; and from Perpignan to Cerbère, the last station in France, and station for the French Customs for those coming from Spain, it is 25½ miles. Another mile and a quarter takes one to Port-Bou on a picturesque bay, the first town in Spain and station for the Spanish Customs examination (cf. p. 9). It is 107 miles from Port-Bou to Barcelona.

(1) From Port-Bou to Gerona

On leaving **Port-Bou**, the railway skirts the coast for a few miles, affording the traveller, between dark tunnels, superb views of sea and rocky headlands. Cape Creus appears off to the left.

At **Llansá** (5 miles) the road turns inland; another 5 miles brings one to **Vilajuiga,** noted for its castle and its mineral springs. On the right appear the Pyrenees in all their glory: Canigou, Costabonne, and the gap of Col de Portus, through which Hannibal is supposed to have led his army on that memorable march in 218 B.C.

The railway passes through a fertile plain where grows the vine, and at 17 miles from Port-Bou reaches **Figueras** (with a population of *c.* 12,000), crowned by its *Castle of St. Ferdinand* built in the rock and once considered the strongest fortress in Spain, but taken so many times by the French that, according to one of their proverbs, 'it belongs to Spain only in time of peace and to France in time of war.' Two excursions may be made by diligence from Figueras: one to *Castellón de Ampurias*, the site of the ancient *Emporion*, once a busy Greek seaport, and to *Rosas* (9 miles) on the Gulf of Rosas, the Greek *Rhode;* and the other some 30 miles to the southwest, where one will find certain strange freaks of nature in the volcanic region centring around *Castellfullit de la Roca* and *Olot.*

From Figueras the railway runs southward, crossing at *San Miguel* the Fluvía, at *San Jordi* the Ter and at Gerona the Oñar Rivers.

(2) GERONA

GERONA (42 miles from Port-Bou), with a population of over 19,000, is a very quaint old city situated on the river Oñar and climbing the sides of Montjuich now crowned with ruined fortifications. There are few towns of its size in Spain that can vie with Gerona in interest. Historically the place is hoary with age, being the ancient Roman *Gerunda*, later coming under the rule of Visigoth, of Moor, and of Christian. Charlemagne for a short time held possession of the place. Like Zaragoza, Gerona has endured many sieges, its citizens, both men and women, showing great bravery and devotion at such times. Especially noteworthy was the siege of 1809, when, under the command of the heroic Don Mariano Alvarez de Castro and a small garrison, the town endured a seven months' siege by the French, and surrendered at last only because of lack of food and ammunition. The siege cost Napoleon 15,000 men. Alvarez de Castro and

the other defenders of the city are honored by a monument in the *Plaza Independencia.*

The chief attraction in Gerona is its **Cathedral** situated on the side hill and approached by a long flight of steps. The exterior is unimpressive, but the aisleless nave arched by a massive vault, which 'is perhaps the widest pointed vault in Christendom,' is worth travelling far to see. When, in 1416, the architect, Guillermo Boffiy, proposed his daring work, the Cathedral Chapter hesitated; and not until the most skilled architects of the day had decided that the plan was feasible did the authorities give their consent to the erection of the structure. The nave is 73 ft. in width, while those of Amiens and Chartres measure only 50 ft. On the other hand, the nave is short, being only four bays in length. 'Had this nave been longer by one bay, I believe that scarcely any interior in Europe could have surpassed it in effect,' wrote Street. Unfortunately the coro, long since erected in the centre of the nave, mars the original effect of spaciousness. The chevet with ambulatory and lateral chapels is of earlier construction, dating from 1346. The high altar of alabaster with silver frontal, the highly wrought reredos overlaid with silver, and the charmingly simple baldachino, are of unusual interest. Interesting, too, are the wheel of bells on the north wall, the carving of the choir stalls, the Bishop's throne, and the tomb of Count Ramón Berenguer II over the sacristy door. On the north side of the Cathedral, and abutting on the old town wall, are the Romanesque cloisters dating from the 12th century and belonging to an earlier church. Leaving the cloisters by the northwest door, one may obtain a most pleasing view of the town.

Other churches of interest in Gerona are the *Collegiate Church of San Feliú* and *San Pedro de Galligans.* The former, a 14th-century structure just west of the Cathedral, is crowned by a noble tower which dominates the town. In this late-Gothic edifice are the tombs of St. Felix and of Alvarez de Castro, hero of the siege of 1809. San Pedro de Galligans, across the little stream of Galligans, is old, dating from the 10th century. It is very plain in appearance, with a beautifully carved doorway, bare, fortress-like walls, an octagonal tower over the north transept. The apse has been incorporated into the town wall as one of its bastions (cf.

Ávila, p. 38). The interior, though of rude simplicity, is not lacking in impressiveness. In the cloisters (open 4–6; in winter, Sundays only, 9–12) is the Museo Arqueológico containing remains from Phœnician, Greek, Roman, and early Christian times.

En route to the church of San Pedro one may visit, in the *Capuchin Convent*, the so-called *Moorish Baths*, a small building octagonal in shape supported by columns.

Before leaving Gerona one should walk across one of the bridges to get the picturesque view of the town.

An excursion may be made from Gerona to **San Feliú de Guixols** (25 miles), the chief Spanish seaport for the export of cork.

(3) From Gerona to Barcelona

From Gerona it is 65 miles to Barcelona. At **Empalme** (61 miles from Port-Bou and 19 from Gerona), one has choice of two roads to Barcelona: the Coast Road, skirting the dramatically beautiful rocky coast, and the Inland Road, dominated by the jagged mountain ridge of Montseny and later by the Montserrat.

Eighty-four miles from Port-Bou the Coast Road passes through the picturesque town of **Arenys de Mar,** lying at the foot of Monte Calvario, with *Arenys de Munt* on the height beyond. At the former place is a *Nautical School* supported by the merchants of Barcelona. Six miles farther on, the thriving seaport town of *Mataró*, the old Roman *Iluro*, is reached. At **Vilasar** (94 miles) may be seen some old watch-towers — survivals from old pirate days. From Vilasar it is 13½ miles to Barcelona.

From **Granollers del Vallés,** on the inland route, a railway runs to Vich (25 miles), where are remains of an old Roman temple, and to *Ripoll* (48 miles; cf. p. 87), where is an old church with cloisters resembling those of the Gerona Cathedral. The trains of both lines arrive in Barcelona at the *Estación de Francia.*

BARCELONA

BARCELONA, a city of over a million inhabitants, formerly the capital of Catalonia and now the capital of the

Province of Barcelona, is at once the largest and the chief commercial city of Spain. Her docks are magnificent. Everywhere is the bustle of industrial and commercial life.

Though so modern in appearance, Barcelona is a very old city — some early writers claiming that it was founded by Hercules 400 years before Rome existed, and that it was refounded by Hamilcar Barca, father of Hannibal, after whom it was named '*Barcino*.' Upon the downfall of the Carthaginian power the Romans came into possession. Under them it became a flourishing colony and an important seaport. The Visigoths occupied the town in the 5th century, making it their capital for a short period. Later came the Moors, who remained 88 years, and were in 801 expelled by Charlemagne, who added the city to his Kingdom of Aquitaine which was ruled by counts. Count Ramón Berenguer IV, by his marriage with the heiress of the Kingdom of Aragón, united Barcelona with that kingdom; and, by another marriage, that of Ferdinand and Isabella, Barcelona became a part of the Spanish monarchy, though for a few years in the 17th century it transferred its allegiance to France. Its history has been a stormy one, and even yet the spirit of revolution is abroad in this corner of Spain.

(1) The Old Town and the Churches

The present city stretches away from the harbor in all directions, the newer parts laid out in regular, broad streets, diagonally to the points of the compass, a thoroughly up-to-date city. It is, however, the small, kite-shaped portion fronting the harbor — the 'old town' — that is of especial interest to the tourist. In this section the streets are for the most part narrow and winding, all save the **Rambla**, the chief thoroughfare, which, under four different names, extends from the lofty **Columbus Monument** fronting the harbor to the busy *Plaza de Cataluña*, three fourths of a mile away. A more charming boulevard in the morning hours it would be hard to find, for here, under the plane trees that shade the central promenade, are the *Flower* and the *Bird Markets*, a riot of color and song.

In the southwestern part of the old town is the *Church of San Pablo del Campo*, erected in 914 by Count Wilfred II as a country church outside the town (judiciously restored

in the 12th century) and now the oldest parish church in Barcelona. Small in size, cruciform in plan, with a primitive Romanesque façade, barrel vaulting, and three apses, the building is of great interest to one studying the development of the Catalan churches. The tiny cloisters show Moorish influence.

In the northeastern part of the city, near the *Arch of Triumph*, is another 10th-century church, *San Pedro de las Puellas*, originally resembling San Pablo, but altered by many restorations. The dome over the crossing and the supporting columns with their unusual capitals are worth noting. The nuns (*puellas*) who lived in the adjoining convent at the time of the Moorish conquest are said to have disfigured their faces in order that they might not be attractive to their captors.

Another curious old church is that of *Santa Ana*, just south of the Plaza de Cataluña, a work of the 12th and succeeding centuries, with a singular lantern and 14th-century cloisters in two stages most graceful in design. The church is to be declared a national monument.

In the southeastern part of the town, where once stood a chapel to Santa Eulalia, is the **Church of Santa María del Mar** (14th century), second only in importance to the Cathedral and characterized by Street as 'a vast building of very simple plan, and exceedingly characteristic of the work of Catalan architects.' The façade, flanked by octagonal towers, has a finely sculptured portal, above which is a large rose window with intricate traceries. The sides are unusual in that the buttresses are in evidence only above the roofs of the chapels that flank the aisles. The interior is spacious and impressive and lighted with beautiful glass. In this church worship the seafaring people of the region whose patron Saint Eulalia was originally interred here. When her remains were transferred to the Cathedral, the sarcophagus was left behind and has ever since been used as a baptismal font.

Similar in plan, though on a smaller scale and destitute of aisles, is the *Church of Santa María del Pino* on the *Plaza del Beato Oriol*, so named because of a statue of the Virgin found in the trunk of a pine tree. The church possesses some good glass and a handsome, detached octagonal tower.

(2) The Cathedral

Near the centre of the old town on a rise of ground, where, in the days of Cæsar Augustus, stood a Roman temple, and later a Moorish mosque, rises the noble **CATHEDRAL** *of Santa Cruz and of Santa Eulalia*, the pride and joy of Barcelona. It is perhaps the most impressive of all Catalan cathedrals, and certainly it is the darkest, owing, in part, to the color of the stone of which it is constructed. Whether one enters from the plaza to the west or from the cloisters to the south, a minute or two is needed to get any vision at all of the interior. Out of the blackness emerge slowly the lofty piers, the groined vaulting, and the dark walls pierced by small windows of brilliant glass. The architects, Jaime Fabre of Mallorca and the three who followed him (during the years 1298-1448), have succeeded admirably in producing an impression of solemn magnificence. Though in the ground-plan the Cathedral follows largely the lines of the French Gothic cathedrals, yet in the working-out of that plan it shows many unusual features. The structure, 273 ft. in length and 122 ft. in width, is cruciform in shape (though the transepts are small), with nave and aisles, the latter rising to a height nearly equal to the nave, thus reducing to small proportions the clerestory. Above the chapels that border the aisles runs a second story forming a gallery in which are large windows of colored glass in bizarre patterns. The scheme is most novel. The *lantern*, octagonal in form, and very beautiful with its rich tracery and arcading, is placed, not over the crossing, but over the first bay of the nave. (On the exterior this lantern, surmounted by a spire of openwork, is an important feature of the west façade.) The *coro* occupies the third and fourth bays of the nave, and is adorned with some interesting sculpture illustrating the life of Santa Eulalia. The choir stalls have delicately carved canopies, and beneath the canopies are old paintings of the arms of the Knights of the Golden Fleece, a reminder that here in 1519 Charles V celebrated the installation of that order with great pomp. The carved oak *pulpit* to the northeast of the coro, with its curious staircase and wrought-iron door, is most interesting, as is also the Bishop's throne of beautiful workmanship in a corresponding position to the south. In the *Capilla Mayor* is the sarcophagus of St.

Severus and a highly ornate retablo of the 15th century. Beneath the Capilla Mayor, and reached by a flight of 25 steps, is the *crypt*, in which rest the remains of Santa Eulalia, patron saint of Barcelona, which were brought here from the Church of Santa María del Mar in 1339. The sarcophagus of alabaster is covered with sculptured scenes from the life of the saint. In the north transept below the organ is suspended the head of a Moor, a sight to be seen in many Catalan churches.

Of the 27 chapels which border the aisles and the ambulatory, the large one to the right of the main entrance, the *Capilla del Santísimo Sacramento*, has star vaulting and contains the monument of Bishop Olegarius; the *Capilla del Santo Cristo*, the easternmost chapel of the apse, contains a crucifix carried on Don Juan's flagship at the famous Battle of Lepanto (1571); other chapels contain interesting tombs and paintings, but the dim light makes an examination difficult. A visit to the Cathedral just before sunset is advised, at which time the fine glass is all aglow with light and color.

From the south transept the *Puerta de San Severo* leads to the charming *Cloisters*, the work of Architect Roque and others and dating from 1448. Opening off the cloisters are numerous chapels, while in the enclosed court are palms and orange trees and, in one corner, a pool into which a fountain plays and on which a few geese float — sacred geese, whose ancestors in Roman times were used in taking the auguries.

The exterior of the Cathedral is less interesting than the interior. The oldest parts of the building are the doors to the north and south transepts that undoubtedly belonged to an earlier church. On either side of the *Puerta de San Ivo* in the north transept are inscriptions relative to the building of the Cathedral. The western façade is comparatively modern. It is worth while to climb the tower over the south transept (open week days only) for a study of the plan of the Cathedral and for a view of the city and countryside.

(3) Reminders of Roman and Mediæval Days

In the vicinity of the Cathedral are a number of reminders of Roman and mediæval days. At the head of the *Calle del Obispo* which borders the Cathedral cloisters and on which

is situated the *Bishop's Palace*, successor of one on this spot in the 10th century, are two semi-circular **Towers** that once guarded an entrance to the old Roman city which occupied the oval-shaped hill centring in the Cathedral area. In the *Calle de Paradis* are some magnificent columns belonging to a Temple of Hercules. A short distance to the east of the Cathedral is the *Plaza del Rey*, once the central part of the old palace of the Counts of Barcelona and Kings of Aragón, where, perhaps, Ferdinand and Isabella received Columbus on his return from his first voyage to America. Bordering the plaza on the northeast is the *Chapel* of the *Royal Palace*, the *Capilla Real de Santa Agueda*, a 13th-century Gothic structure now used to house the *Provincial Museum* (open 11–1), which consists of Roman and mediæval antiquities, mosaics, coins, etc. A later Gothic structure on the opposite side of the plaza houses the *Archives of the Kingdom of Aragón*, a most valuable collection of documents (open 9–1). In its court are Roman inscriptions and a remarkable grapevine.

(4) Secular Buildings

The finest of all the secular buildings of this old town are the two facing the *Plaza de la Constitución*, the **Casa Consistorial** and the Casa de la Diputación. The former, the *Town Hall*, presents a modern front to the square, but shows the original Gothic workmanship (14th century) on the northeast side. Especially interesting is the doorway with its massive arch-stones and the figure of St. Michael under a canopy above. On the main façade are two statues, one of which is that of Jaime el Conquistador, the hero of Catalonia. From the patio a noble staircase ascends to the *Council Chamber* (*Salón de Ciento*), a spacious room with wooden ceiling on which are painted coats of arms. The light is admitted through small round windows high up in the sides and by a Moorish window at one end.

The **Casa de la Diputación**, formerly the seat of the Estates of Catalonia and now of the Provincial Assembly, is a 15th-century structure which, though it has been restored and enlarged many times, yet even to the present day retains much of its original character. Its Renaissance façade is formal and cold. The great *Council Hall*, with its wooden

ceiling, its portraits of Spanish kings, and the unfinished painting of the 'Battle of Tetuán' by Fortuny, a Catalan, preserves the atmosphere of the Middle Ages. On the upper story is the *Institute of Catalan Studies*, with a magnificent collection of works relating to Cervantes.

Adjoining the Casa de la Diputación on the north and connected with it is the still more interesting **Audiencia**, also of the 15th century, with a beautiful Gothic façade on the Calle del Obispo. Over the main entrance is a relief of St. George and the Dragon. From the noble court within, in three stages, an elegant marble stairway leads to the gallery above. Gargoyles of strange device look down from the roof. A curious doorway opens into the *Chapel of St. George.*

From the Plaza de la Constitución the *Calle de Fernando VII*, on which are located some of the most elegant shops of the city, leads to the *Rambla del Centro.* Not so elegant but more quaint are the shops on the *Calle de la Boquería* and the *Calle del Cardenal Casañas* that branch from the Rambla a block north of the Calle de Fernando VII.

On the Rambla del Centro are located the most important theatres of the city: the *Teatro Liceo* and the *Teatro Principal.*

(5) Avenues and Parks

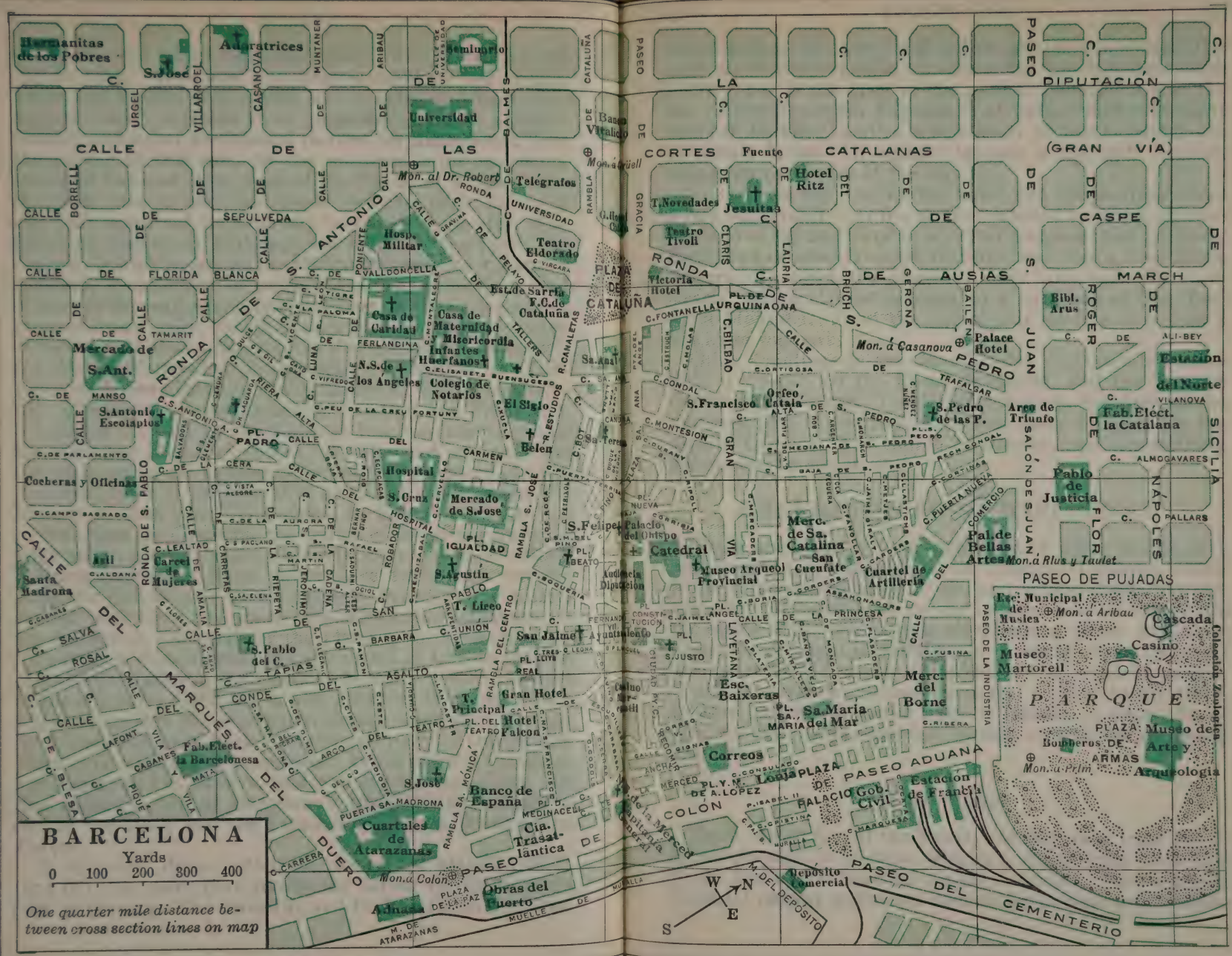
Bordering the old town on all its six sides are broad avenues that follow the line of the old wall demolished in 1860. Of these the most famous is the palm-lined **Paseo de Colón** which starts at the Columbus Monument, a shaft some 200 ft. in height on which is a statue of Columbus looking out over the harbor (erected in 1882–88, the architect being Cayetano Buhigas). The Paseo de Colón changes its name to the *Paseo Isabel II* a short distance before reaching the *Plaza de Palacio*, where is located the *Lonja*, or *Exchange*, another building reminiscent of mediæval days. Yet only the old Gothic hall, the Sala de Contrataciones, has been preserved in its primitive condition. Even so, the Lonja is worth a visit (business hours, 1–4).

Proceeding down the avenue under its third name, the *Frente de la Aduana*, one reaches the **Parque y Jardines de la Ciudadela**, 75 acres in extent and occupying the

site of the old hated Bourbon citadel, demolished by the city in 1860. It is now a pleasure-ground for the people. Trees and flowers and shaded walks, lakes and fountains, a small 'zoo,' in which strut gorgeous peacocks, a scenic railway and other mechanical devices for amusement, lure the people to this site. At the entrance is an equestrian statue of General Prim, hero of the Battle of Tetuán, as a reminder that to him the people owe this park, for he it was that suggested that the site be ceded to the city. The following important buildings are found in the park: the *Palacio Real* which houses the **Museo Decorativo y Arqueológico,** a collection of antiquities, casts, paintings, and objects of decorative and industrial art, of the very greatest interest (open daily, except Mondays, 10–1; 3–sunset); the *Pabellón de la Reina Regente;* the *Palm House* (*Umbráculo*); the *Museo Martorell* with archæological exhibits; the *Conservatory* (*Invernáculo*); and the *Museo de la Historia Natural.* The famous *Cascade* plays on Sundays and Thursdays.

Leaving the park by the Salón de San Juan one passes on the right the *Palace of Justice.* Just beyond and guarding the entrance to the avenue is the imposing modern *Arch of Triumph,* built of brick in 1888 as the entrance to the Exhibition of that year. The *Ronda de San Pedro* takes one to the *Plaza de Cataluña,* the centre of the city's traffic, a large and imposing square surrounded by prosperous-looking business buildings. From its northern angle leads out the *Paseo de Gracia,* one of the noblest avenues of the city, shaded with trees and lined with substantial buildings. A few blocks to the north of the plaza is the *Church of the Jesuits,* in which is preserved the sword of Loyola that he placed on the altar of the Virgin at Montserrat. To the west of the Plaza de Cataluña is the *Plaza de la Universidado,* where is located the *University,* dating from 1873, though its foundation goes back to 1430 (cf. p. 77). During the years 1714–1841 it was suppressed. In the plaza is a singular monument to Dr. Robert, leader of the Catalan party. In this region is one of Barcelona's imposing Bull-Rings, a second one being near the Estación de Francia, south of the *Parque.*

A delightful drive is that to the top of **MONTJUICH** (575 ft.), the peak that guards the harbor in the southern part of the city. The driveway and Park at the summit and


BARCELONA
Yards
0 100 200 300 400
One quarter mile distance between cross section lines on map
Hermanitas de los Pobres
Adoratrices
Seminario
Universidad
Banco Vitalicio
Mon. al Dr. Robert
Telégrafos
Mon. á Bruell
Hosp. Militar
Teatro Eldorado
Est. de Sarria F.C. de Cataluña
Casa de Caridad
Casa de Maternidad y Misericordia
Infantes Huerfanos
Mercado de S. Ant.
N.S. de los Angeles
Colegio de Notarios
El Siglo
Belén
Sa. Anal
Sa. Teresa
S. Antonio Escolapios
Hospital
Cocheras y Oficinas
S. Cruz
Mercado de S. Jose
S. Felipe
Palacio del Obispo
Catedral
Museo Arqueol. Provincial
Audiencia Diputación
Merc. de Sa. Catalina
San Cucufate
Cuartel de Artillería
Pal. de Bellas Artes
Mon. á Rius y Taulet
Asil
Carcel de Mujeres
Santa Madrona
S. Agustin
T. Liceo
San Jaime
S. Pablo del C.
Esc. Municipal de Musica
Mon. á Aribau
Cascada
Casino
Museo Martorell
PARQUE
Esc. Baixeras
Merc. del Borne
Sa. Maria del Mar
Gran Hotel
T. Principal
Hotel Falcon
Correos
Fab. Elect. la Barcelonesa
S. Jose
Banco de España
Cia. Trasatlántica
Cuarteles de Atarazanas
Mon. á Colon
Obras del Puerto
Aduana
Loja
Estacion de Francia
Palacio Gob. Civil
Capitanía General
Bomberos
Plaza de Armas
Museo de Arte y Arqueología
Mon. á Prim
Depósito Comercial
Hotel Ritz
Jesuitas
T. Novedades
Teatro Tivoli
Victoria Hotel
Mon. á Casanova
Palace Hotel
Bibl. Arus
Estacion del Norte
Orfeó Catalá
S. Francisco de Paula
S. Pedro de las P.
Arco de Triunfo
Fab. Elect. la Catalana
Pablo de Justicia
Correo
Plaza de la Paz
Muelle de Atarazanas
Muelle de Muralla
M. del Deposito
Paseo de Aduana
Paseo de Pujadas
Paseo del Cementerio
Paseo de la Industria
Colección Zoológica
Ronda de S. Pablo
Ronda de S. Antonio
Ronda de S. Pedro
Ronda de Dalt
Ronda de Dalt
Ronda de Sant Pere
Ronda de Sant Pere
Ronda de Sant Antoni
Ronda de Sant Antoni
Ronda de Sant Pau
Ronda de Sant Pau
Ronda de Sant Pau

the extensive view over land and sea are most inviting. The once almost-impregnable *Castillo* at the top has seen much history, but is not open to the public. Montjuich was the site of the Barcelona Exposition of 1929, which was eight years in building, and of which many of the buildings are to remain in use. Of especial interest is the 'old' Spanish village on the slopes of the hill.

To those on the hunt for the novel, the *Parque Güell* offers a rare opportunity. It is a section devoted to villas, all constructed in the late Catalan style, with arcades and grottoes, parapets and other fantastic features, and even a Neo-Greek theatre. To reach the place one may take tram No. 6 to Gracia, where change is made to a car marked San José de la Montaña. From the end of this car-line it is 3 or 4 blocks to the park.

Other buildings in the Neo-Catalan style are the *Casa Mila y Camps*, on the Paseo de Gracia, and the **Temple of the Holy Family** (*Templo de la Sagrada Familia*), in the northern part of the city, both structures designed by the architect Gaudi. The church or temple resembles nothing before seen on sea or land.

EXCURSIONS FROM BARCELONA

There are three or four excursions of great charm that may be made from Barcelona: the ascent of Tibidabo, which is the conventional thing to do, and which, if one has not ascended the castle rock by the harbor, is as necessary for the seeing of Barcelona as is the climbing of the Salisbury Crags for the sight of Edinburgh — though there the comparison ends; the ascent of the Montserrat, most important of the mountain-excursions in Spain; a drive to the three bridges; and a visit to the Balearic Islands, an island Paradise. Of this fourth excursion we shall treat in the following chapters.

(1) Tibidabo

From the section of the hotels, one may take tram No. 6 to the *Avenida de Tibidabo*, whence a second tram takes one to the foot of the funicular up the mountain. At the top is an aërial railway and other devices for amusement, restau-

rants, and a sumptuous church in process of erection. But the great thing is the view, which is very extensive, reaching, on clear days, from the Pyrenees to the Balearic Islands, while at one's feet lies Barcelona laid out like a map. Nearer still, on the wooded slopes of the mountain, may be seen the fine *Observatory* and many a delightful villa. It is wise to make the ascent of Tibidabo in mid- or late-afternoon, and prolong one's visit into the evening, and so have the thrill of the almost innumerable lights of the city, on one's return.

(2) The Montserrat

Unlike any other height in Spain, fantastic, serrated, and altogether fascinating is that congeries of cliffs and crags and pinnacles that form the detached mountain known as the **MONTSERRAT.** Its huge mass rises from the uneven plateau of Catalonia precipitously on the southeast, and in great irregular terraces on the other sides. At its base, to the east of which winds the Llobregat, it is over 13 miles in circumference. Formed largely of sandstone and conglomerate, it has braved the storms of untold centuries that have wreaked their will upon it, leaving it, in large part, long baby ranges of Dolomite-like peaks; though Nature, in kindlier mood, has, wherever possible, spread over its flanks and many lesser summits a clothing of evergreen shrubs, and over its northern slopes fine forests of pine. Almost infinitely varied are its aspects; universal is its challenge and appeal.

The gorges formed by the weathering of the conglomerate are many; the chief of these is the *Valle Malo*, a mighty fissure on the southern exposure of the mountain, that, so runs the tradition, was formed at the time of the Crucifixion. On this mountain German writers in mediæval times located the Castle of the Holy Grail; and it was therefore but natural that Wagner should here locate his 'Monsalvat' in his opera of 'Parsifal.' On a small promontory (2910 ft.) just north of the Valle Malo stands the famous **Monastery of Montserrat,** founded, as tradition also has it, as a shrine for a miraculous wooden image of the Virgin and Child, thought to have been made by St. Luke and to have been brought to Spain by St. Peter in A.D. 50. Tradition and long-established precedent and the devotion of innumerable thousands have all united in making of the site the chief

pilgrimage-shrine in Spain and one of the half-dozen most celebrated in Europe.

The easiest means of approach is for the tourist to take train from Barcelona to Monistrol (31½ miles; 635 ft.; 1½–2 hrs.), where change is made to the rack-and-pinion railway by which one reaches the monastery in another hour or thereabouts. The best views are to be had on the right, with one's back to the engine. There is not a rod of the way that is without its interest, save for the tunnel that is traversed just before reaching the monastery terrace.

From Monistrol a tolerable carriage road meanders in huge serpentines and in much less hurry than the railway up the slopes of the mountain. The ambitiously inclined tourist, if he have the time, so many are the fascinations of the scenery, will wish to tramp to the monastery. But if the day should be hot, the tramping may be postponed till one's descent, when it is possible to walk down to the hotels, which are, roughly speaking, in distance halfway between the monastery and Monistrol, and from the hotels drive to the station.

The excursion to the Montserrat is usually made in a day; and much in the way of sight-seeing can be accomplished in that time if the tourist start early from Barcelona and prolong his visit into the late afternoon. But it is better, so much is the tramping that may be done, to plan for a second day, in whole or in part, spending the night in the *Despacho de Aposentos* of the monastery, where the accommodations are rather primitive, or at one of the hotels mentioned above. The tourist will avoid, if possible, a time of festival, when the monastery, which provides rooms for thousands, is always overcrowded. It is estimated that between sixty and a hundred thousand pilgrims visit the shrine of the Montserrat every year. The café-restaurants provide very good meals (cheaper on the first floor, dearer on the second).

The ancient monastery, originally a nunnery, and dating, according to tradition, from *c.* 880, is in ruins, save for one of the arcades of the original cloisters, which has been restored. It was before the Lady altar in the church of the original monastery that Ignacio Loyola kept vigil all night during his conversion, laying his sword upon the altar, and then going forth, later to found the Society of Jesus and to become the first general of the new order. The restored cloister stands

near what may be considered the centre of the great aggregation of high, plain buildings, which have been reared for utilitarian rather than for æsthetic reasons. To the east of a group of these dormitories stretches an open space with shade trees, and to the east of this rises another group of dormitories built on the three sides of an arcaded square, with the front of the CHURCH filling the fourth side. This building is a large rectangular structure, with three semi-circular apses, and a great nave flanked on either side with half a dozen deeply set chapels. The chief point of interest is the blackened wooden image of the Virgin and Child in an opening high above the altar mayor. In the 'dim religious light' that prevails, as one stands in the centre of the church, he watches with awe and fascination the mysterious human forms that one by one mount the steps to the right and behind the image, that pause for a brief moment to imprint a kiss on the hem of the Virgin's robe, and then as silently descend on the opposite side. It is a never-to-be-forgotten moment in the pilgrim's life; and it is an event never likely to be forgotten by the tourist. Then the latter fares forth from the church to revel in his enjoyment of Nature's handiwork.

He will take first, perhaps, the *Camino de los Degotalls*, a path beyond and to the left of the monastery buildings, that winds along at the base of the cliffs, and that leads in some twenty minutes to the *Grotto of the Degotalls*, the location for possibly the most memorable of the views from the Montserrat. Below, the mountain descends very precipitously. In the near distance is Monistrol, and back of it on three sides stretch the uneven slopes of Cantabria. To the east is the Mediterranean; and to the north and west the Pyrenees, from the mighty Canigou to the Maladetta. It is one of the finest views in the Peninsula.

The tourist with plenty of time for the excursion will be tempted, with a good local map in his hands, to explore any number of paths for himself. Chief of these are: (1) the path to the *Capilla de Santa Cecilia*, which lies below the Tower of San Jerónimo (see below) and is reached by an 'upper' mountain road to the northeast of the Degotalls; (2) the path to the *Cueva de la Virgen*, which is reached by descending from the terrace of the monastery into the Valle Malo and, after half an hour's tramping, coming to the *Santuario de la Cueva* that has been erected over the Virgin's Grotto, where was

found the miraculous image that we have already seen in the church, and from whence, when the attempt was once made to carry off the image, it refused to be borne beyond a spot now marked by a cross of stone; and (3) the path to the TOWER OF SAN JERÓNIMO. This last excursion is most comfortably begun by taking a funicular from the terrace on which stands the monastery to the top of the crags to the west. From here a well-defined but winding and uneven path leads over and through what seems, not like the top of a detached mountain, but rather a mountainous district, with, on one's right, a seemingly lofty and irregular range of peaks and pinnacles of the most surprising and fantastic shapes. After two miles or more, and a tramp that has been for much of the way a climb, one comes to the hermitage of San Jerónimo (4070 ft.). The view is really no finer than from the Grotto of the Degotalls; but it is even more interesting; and, when the atmosphere is clear, it is much more extensive; for it embraces much of the Montserrat itself, and most of Catalonia: to the west the great plain of Aragón; to the north, the main range of the Pyrenees from beyond the Maladetta to the Canigou and the point where they lose themselves in the sea; and on the east and the south, the almost limitless stretches of the Mediterranean, with the mountains of Mallorca rising from the sea in the far southeast. From but few visits will the tourist carry home more treasured memories than from the Montserrat.

(3) EXCURSION TO THE THREE BRIDGES

The highways leading from Barcelona, save the coast road to Gerona, are only tolerable. If the tourist is willing to forget how much better the roads might be made, he can take a very interesting drive to the bridges at *Molins del Rey*, at *Martorell*, and at *Villirana*. If the drive be so planned as to include the *Tibidabo*, by striking northwest from that height, and after reaching Martorell and continuing to *San Saturnino de Noya*, one can make a circular drive of the excursion. The return drive will be over the two-tiered viaduct of Villirana and the 15 arches of the bridge of Molins del Rey and down the valley of the Llobregat. For further mention of the bridges, see p. 114. If one be motoring from Barcelona to Tarragona, and if he take the inland road, his route will lie

over the two latter of the three bridges. (The tourist will probably find the roads to-day in better condition than when the above lines were written; cf. p. xxv.)

FROM BARCELONA TO THE BALEARIC ISLANDS

Steamers of the Isleña Marítima leave Barcelona (from the Estación Marítima near the Columbus Monument) for Palma at 8:30 P.M. Sundays, Mondays, Wednesdays, and Fridays. Return steamers from Palma leave at 9 P.M., Sundays, Mondays, Wednesdays, and Fridays. The steamers are often crowded, and it is well to arrange for one's passage a week or more in advance.

The view of Barcelona, with its myriad lights, is very impressive as the steamer proceeds. The tourist should rise very early the following morning so as not to miss the fine views to be had of the mountainous southwestern coast of Mallorca, before the steamer rounds Cape Calafiguera and enters the great Bay of Palma. The landing is within the partly artificial harbor, far out on the mole. One usually drives to his hotel (cf. p. 106).

There are other approaches to the Balearic Islands: (1) By steamers of the Isleña Marítima from Barcelona as follows: to Mahón (on Minorca) at 6:30 P.M. on Mondays and Thursdays; to Alcudia (on Mallorca) and Mahón, at 6:30 P.M. on Saturdays; to Iviza (on the island of that name) at 5 P.M. on Fridays; with return sailings as follows: from Mahón at 5 on Tuesdays and Saturdays; from Mahón and Alcudia at 8 A.M. and 7 P.M., respectively, on Thursdays; and from Iviza at 5 P.M. on Thursdays; (2) by weekly steamer in 22 hrs. from Marseille to Palma at 8 P.M. on Wednesdays; return at 9 A.M. on Sundays; (3) by weekly steamer from Algiers to Palma, at 4 P.M. on Fridays; return, at 5 P.M. on Thursdays; and (4) by frequent steamers from Cette and Barcelona to Sóller (on Mallorca). For the approaches to the Islands from Valencia and Alicante see p. 113.

As time-tables are subject to change, the prospective traveller should make it a point to verify the times given above. Cf. p. xxv.

THE BALEARIC ISLANDS

(1) The Archipelago

The Balearic Islands, consisting principally of three large islands, Mallorca, Minorca, and Iviza, together with a few smaller islands and islets, lie some 85 miles or more to the south of Barcelona. Their superficial area comprises nearly 2000 square miles, and their population numbers a little over a third of a million.

Their earliest inhabitants were probably Iberian in origin. In historic times the islands have been held in turn by the Carthaginians, the Romans, and the Moors. Wrested from the latter in 1229–33 by Jaime I of Aragón, they were by him converted into the Kingdom of Mallorca, which a little later became a part of the Kingdom of Aragón, and later still, with the latter, a part of modern Spain.

The principal products of the islands are olives, figs, almonds, apricots, lemons, and oranges; and their chief manufacture is shoes.

(2) Mallorca

MALLORCA (or, as often spelled, *Majorca*) is at once the largest and the most important island in the Archipelago (of *c.* 1350 square miles in extent). The southern and central sections of the island are generally low and level; the northern and northwestern, mountainous, and with scenery that vies in interest with that of any of the other island Paradises of the Mediterranean.

Generally speaking, Palma and Sóller approximate to being all-the-year-round resorts, the one unpleasant month being March, though there is likely to be rain in April, September, and October.

In the sections that follow we mention only the principal points of interest. For others and for the Roman, Phœnician, and prehistoric remains in the Archipelago other than those that we have cited, the tourist should consult a local guidebook; and he will do well before visiting Mallorca to read Mrs. Duryea's 'Mallorca the Magnificent,' and, if he be ornithologically or archæologically inclined, to take along with him Frederick Chamberlin's 'The Balearics and their Peoples.'

(3) Palma

PALMA, with *c.* 83,000 inhabitants, and capital of the Islands, is situated at the head of the beautiful bay of the same name. One's steamer moors far out by the mole, and one usually drives to his hotel. Now there are hotels in the city, but they are in noisy sections; and most travellers will be better suited to find a hotel in the suburb of **El Terreno,** which lies close to the coast on the western side of the *Puerto* and within a mile and a half of the older section of the city. A tram runs to El Terreno, which continues to Porto Pi, for which see below.

Dominating all else in interest within the city is the Gothic **CATHEDRAL,** the foundations of which were laid by order of Jaime I, *c.* 1230. It presents a most striking appearance to one sailing into the harbor; and though it is not at all like the Cathedral of Albi, from certain standpoints and at a distance it strongly reminds one of that rarely seen Cathedral in Southern France. Architecturally, it has so appealed to Ralph Adams Cram that he ranks the Cathedral of Palma as among the very greatest of European churches.

Very striking are its many flying buttresses, and of rare beauty its southern portal, the *Puerta del Mirador.* Much less elaborate yet in excellent taste is its northern doorway, the *Puerta de la Almoina,* by which one usually enters.

Within, the prevailing notes are spaciousness and a grand simplicity. The dimensions are at first hardly believable; for the church is 328 ft. long by 131 ft. wide, exclusive of the chapels. The nave is 62 ft. wide and is supported by 2 rows of 7 columns; the aisles are 33 ft. in width. There is good stained glass in some of the windows. High up against the wall in the Capilla Mayor is a glass casket, containing the mummified body of Jaime II, who died in 1327. In the *Sala Capitular* is the fine tomb of Bishop Gil Muñoz, who after the death of the deposed Benedict XIII was elected anti-Pope, and assumed the title of Clement VIII.

Across the plaza to the east of the Cathedral is the huge *Palacio Episcopal,* with an unusual gallery overlooking the sea. The large patio of the palace gives entrance to the interesting *Ecclesiastical Museum* (*Museo Diocesano*). It is open daily from 10 to 1, and at other hours according to the season.

Several blocks west of the Cathedral is the **LONJA,** the one-time *Exchange*, the most distinctive secular building in the city, and reminiscent of the days when Palma flourished commercially. It is in the Gothic style, with small corner towers and fine tracery in the windows, its 'nave' supported by six slender twisted columns. By a spiral staircase it is possible to ascend to the roof, there to study the ornaments and to enjoy the fine views of city and harbor. The Lonja has been converted into a *Museum*, which is unworthy of both city and island.

Near the centre of the city is another secular building of distinction, the Renaissance *Casa Consistorial*, or *Town Hall*.

Of the dozen churches in Palma, those of interest to the tourist, aside from the Cathedral, are *Santa Eulalia*, just to the west of the Casa Consistorial, and in style resembling the Cathedral. Two blocks farther east is *San Francisco*, of large dimensions and celebrated for its Gothic cloisters, exquisitely beautiful, and for the tomb of Ramón Lull, that strange and learned character of the 15th century, native of Palma, monk and savant and finally martyr. The tomb is in the second chapel on the left in the ambulatory. A quarter of a mile or more north of San Francisco stands *San Antonio de Viana*, a church with a most unusual elliptical patio surrounded by arcades in two stories.

There are many residences in Palma with fine patios. As these usually stand open by day, and as their owners are said never to resent the intrusion, it is possible for the tourist to look in for the moment to admire them.

On the crest of a hill 425 ft. above sea-level, and half a mile west of El Terreno, stands the *Castillo de Bellver*, dating from the 13th century, and used from time to time as a military prison. It consists of a mammoth keep in two stories, with supporting bastions and surrounded by a moat, together with a round tower twice the height of the castillo, which is joined to the latter by two bridges, one over the other. The interior is a great circular court surrounded by arcades in two stories, and very striking when seen from the roof. From the roof, too, and from the top of the tower are to be had fine views of the surrounding country and of the Bay of Palma.

Two thirds of a mile south of El Terreno is the picturesque Bay of Porto Pi, where there is an *Aquarium*.

From Palma as a centre lead 7 main highways in as many different directions. Those leading to Andraitx and to Bañalbufar meet in a highway along the northwestern coast, as also do those leading to Valldemosa and to Sóller, forming what are known in the English Lake Region as 'rounds' — and fascinatingly beautiful and varied rounds they are. A fifth road leads due east to Manacor, and this is extended to Artá and beyond. Sóller and Manacor and Artá are also to be reached by railway, that to Sóller being in part very scenic.

If one is to be long on the island, he will, of course, make use of the railways. But if his visit is to extend over only a few days, it is better, if one's purse permit, to make his excursions by motor car. One can 'do' the two 'rounds' in a half-day, each, if necessary. A day should be given to the trip to Manacor and Artá; or, if the excursion is to be made by rail, two days. Various excursions are outlined in the sections that follow.

(4) From Palma to Valldemosa and Sóller

The 'round' to Valldemosa and Sóller is one of the most varied and delightful drives to be made in Spain. It begins prosaically enough, for the highway, which in summer, until the mountains are reached, is somewhat dusty, leads off for miles over a broad plain, the chief interest that it affords being the many curious shapes into which through long centuries the olive trees have grown. Probably in no other land are to be found such fantastically shaped trees. So one comes, after a while, to the range of mountains that, roughly speaking, parallels the northwestern coast of the Island. And before he realizes it, he is on the hill where stands **Valldemosa** (11 miles from Palma).

The town is of interest for its secularized *Cartuja*, or *Carthusian Convent*, in which is shown the church dating from 1717, and the three rooms occupied in 1838 by George Sand and Chopin.

Three miles farther on, and overlooking the sea, is the famed estate of **Miramar**, founded by the Archduke Louis Salvator of Austria. At the *Hospedería*, where in accordance with the Archduke's will, visitors were formerly lodged without cost (though they must provide their own provisions), a

nominal charge is now made. There are many charming walks about the estate and to the *Château*, and to the little *Oratory* which is shown to visitors.

For miles farther the road, which follows the crest of the cliffs, affords fine views of the sea; and at a point before one turns inland toward Deyá is to be seen a promontory, *La Foradada*, with a large cavern or window in it that reminds one of the 'Hullet' (or 'Hole') on the famous Torghatten on the Norwegian coast.

As the road winds down to Deyá it passes the finest umbrella pine on the Island. **Deyá** itself clambers all over a low conically shaped hill with many orange groves in its immediate vicinity, surrounded on three sides by mountains, and with outlook on the fourth side toward the sea. Many are the paths on the mountain-sides, and Deyá invites one, as does Miramar, to a prolonged sojourn.

Half a dozen miles farther brings one to **Sóller,** some three miles inland, with nearly 10,000 inhabitants, lying in the midst of a beautiful valley, with orange and other groves on every side. For the excursions to be made from Sóller, see below.

If one is 'doing the round,' he should, before starting for Palma, make a détour of three miles to the almost landlocked harbor of Sóller, known as the *Puerto de Sóller*, beloved, as is all the coast, of artists. The Puerto is connected with Sóller by tramway, with cars every 15 minutes.

The road south from Sóller over the *Coll de Sóller*, a pass 1685 ft. above the sea, is the best, structurally, of any in Mallorca. Scenically, it is much finer than the railway that parallels it, though the latter is not without its interest.

Almost midway between Sóller and Palma, and near the railway station of Buñola, are the villas Raixa and Alfabia. *Raixa* used to contain a very fine archæological museum, but its collection of Roman antiquities has of recent years been scattered. The villa is worth seeing, however, for its beautiful grounds, as is also the *Alfabia* for the same reason. For admission to the Alfabia, one must secure permission in Palma. The chief object of interest in this latter villa is a curiously carved chair, on which is depicted the wanderings and vicissitudes of Jaime IV.

The remaining 7 miles to Palma lie largely through olive groves.

(5) Excursions from Sóller

Few are the tourist centres in any land that offer more incentives for excursions than **SÓLLER.** For its location, see above. One can remain for weeks, and find a new path over the mountains every day that will prove quite as attractive as the one he took the day before.

Should one be planning to return to Palma by train, he should not fail to make the easy climb to the top of the *Coll de Sóller* (cf. p. 109).

From Sóller ascent may be made of the *Puig Mayor* (4740 ft.; pronounced *pootch*), the highest mountain in Mallorca (up and back in about 9 hrs.). One should provide himself with mule, guide, and provisions. From the summit one has magnificent views of the whole island and of Minorca to the east.

Another fine climb and tramp is one over the mountains from Sóller and through the winding picturesque Gorge Blau to the *Monastery of Lluch.* The night may be spent at the monastery, and return to Sóller be made by highway to *Inca* and thence by train to Palma.

(6) From Palma to Andraitx and Bañalbufar

The road to the southwest from Palma lies for much of the way by the coast through *El Terreno,* with the *Castillo de Bellver* on the right; through *Porto Pi* (p. 107) and through **Ca's Catalá,** where there is a hotel and good sea-bathing; and thence through a hilly region to Andraitx (18 miles). **Andraitx** is in a very sheltered position and is thought by some tourists to have the best winter climate of any town on the Island.

From Andraitx the road runs northward through the mountains till near the sea, when for miles it continues along the coast at various heights through **Estallenchs** and **Bañalbufar,** with many vistas of headlands that remind one constantly of the Sorrento-Amalfi-La Cava drive. Of most unusual aspect is Bañalbufar, with its almost bewildering terraces.

From a point between Bañalbufar and Esporlas a road leads off in some 5 miles to Valldemosa (p. 108). The road between Andraitx and Estallenchs is not always traversible

by motor cars, and inquiry as to its condition should be made before one leaves Palma.

(7) From Palma to Manacor and Artá

The only way to 'do' the chief caves on the Island in one day is to get an early start by motor car from Palma, and drive to **Manacor** (27 miles, but 40 by rail) and thence on to *Porto Cristo* (7½ miles farther), on the eastern coast of Mallorca. Here are the principal so-called caves of Manacor, the *Cueva del Drach*, the *Cueva Negra*, the *Cueva Blanca*, and the *Cueva Luis Salvador*, the latter three with underground lakes. Together the four caverns make a really remarkable series, though they are not so wonderful as the Caverns of Artá. The *Cueva dels Hams*, not discovered till 1907, is some three-fourths of a mile distant from the major group, is lighted by electricity, and is also well worth seeing. Lunch may be had at the restaurant after one's visit to the caves.

One drives back to Manacor, and then northeast through low mountains to **Artá** (11 miles) and thence to the coast (5 miles) for the world-renowned stalactite **CAVE OF ARTÁ.**

As to what may be the greatest or the most remarkable caverns on earth, authorities, of course, will always differ, for to an extent one's preference will depend somewhat upon one's temperament or one's previous advantages of travel. The Caverns of Artá, with their myriad wonders which are entered, as it were, from the sea, have been likened to the rooms of a vast cathedral, of which, by some magic contrivance of Nature the crypt is to be found in the lower caves that we have just visited at Manacor! The comparison has been happily made; and many is the visitor who will agree with Mrs. Duryea in thinking these caverns as among the most remarkable in the world.

Near Artá are to be seen the *Talayot de la Canova* and the *Talayot de las Pahisas*, two remarkable prehistoric monuments of Cyclopean rocks.

On the way back to Palma, one may, by taking the road to the right from Manacor, for 6 miles, visit **Petra,** the birthplace of the Padre Junípero Serra (1713–84), founder of the Franciscan missions of California. A stone on the front of the house numbered 48, *Calle de Bottles* marks the place of his

birth, which is further commemorated by a monument in the centre of the *plaza*. In the garden of the rectory is to be seen the baptismal font from which the Padre was baptized; and in the church will be found a picture of him as missionary to the California Indians.

(8) From Palma to Pollensa and Alcudia

The excursion to Pollensa and Alcudia in the northeastern corner of Mallorca is best made by motor car. Scenically it is rewarding; but it will be appreciated more particularly by students of archæology.

Pollensa, with many archæological problems as yet unsolved, will be found interesting for its picturesque *Castle*; its *Calvary*, which is the finest of the many Calvaries in the island and the views from which are 'of great variety and charm'; and its *Roman Bridge*, with the unusual feature in Roman bridges of an overflow arch on the pier between the two major arches, which are dissimilar.

Alcudia is of interest for its mediæval walls and its remains of Roman days in its *two amphitheatres*. The *smaller* is about a mile from the city, in a field which may be visited, but is fast becoming covered with vegetation. The *larger* is near the city wall and in a very excellent state of preservation.

(9) Minorca and Iviza

The islands of **Minorca** and **Iviza** are not for the vacation tourist; but they may well be visited by one who is making a prolonged stay in Mallorca.

On Minorca are to be found many prehistoric monuments of Cyclopean structure unlike those to be seen in any other land, and known locally as *talayots*, *naus*, *taulas*, and *circulos*. The *talayots* and *naus* are often found to contain chambers, and were probably used as tombs. The *taulas*, huge monuments in the form of a T, which are always found in association with a *talayot* or group of *talayots*, were possibly altars. They seem always to have been surrounded by horseshoe-shaped enclosures of Cyclopean stones known as *circulos*. All these structures, together with the many cliff-dwellings at **Calas Covas,** present a series of enigmas, hardly as yet touched by the archæologist. The most impressive of the *talayots* are those of **San Agustí,** near the centre of the island.

For suggestions for 'a week among the *talayots*,' see Chamberlain's 'The Balearics and their Peoples.'

FROM THE BALEARIC ISLANDS TO VALENCIA OR ALICANTE

The voyage from the Balearic Islands to Valencia or Alicante is to be considered only if one has previously seen Tarragona and Poblet and so does not need to return to Barcelona, or if he would hasten to Madrid or to Southern Spain.

Steamers of the Isleña Marítima leave Palma for Valencia at 7 P.M. on Tuesdays; and for Alicante at noon on Saturdays, putting in at Iviza, and leaving therefrom at 9 P.M.; with return steamers as follows: from Valencia at 6 P.M. on Thursdays; and from Alicante at 1 P.M. on Tuesdays. But see the caution as to sailing hours on p. 104.

For Valencia, see p. 124, and for Alicante, p. 128.

FROM BARCELONA TO VALENCIA, ALICANTE, AND CARTAGENA

(1) The Route

From Barcelona it is 228½ miles to Valencia (express trains in *c.* 8½ hrs.). The chief halt for the tourist is at Tarragona, which is 57½ miles from Barcelona if one takes the coast line, or 67½ miles if one goes by the inland route. These two routes converge at **San Vicente de Calders,** 16 miles northeast of Tarragona.

The coast road, after creeping past the base of Montjuich and turning away from the sea, continues for miles straight to the southwest, crosses the Llobregat at 9½ miles and beyond **Castelldefels** (17 miles) reaches the sea, where it becomes in very fact for the rest of the distance to Tarragona the coast road that it is named. There are stretches of rocky coast and between tunnels stretches of sandy beach, and every beach a challenge. This coast line is the one taken by the tourist who books passage direct for Valencia.

But the inland route affords, perhaps, the more interest. Beyond **Hospitalet de Llobregat** (7½ miles) is the *Agricultural College of San Isidro*, with a model farm. Beyond

Papiol (16 miles) are to be had fine views of the Montserrat; and a few miles farther on, but before reaching Martorell (21 miles), one catches sight, on the left, of the famous *Puente del Diablo*, a bridge dating from Roman times, but restored by the Moors, and later by Charles III. It is so narrow and steep as to be impracticable for vehicles. On the far bank stands a not well-preserved *Roman Triumphal Arch*, the combination of bridge and arch reminding one of a similar group of Roman structures at St. Chamas in Southern France. For Tarragona, see p. 117.

The railroad from Tarragona to Valencia is, for much of the way, a coast road, never running very far from the sea, save when it approaches the broad delta of the Ebro, when it turns for some miles up the valley, and crosses the river on a high iron bridge at **Tortosa** of beautiful situation (52 miles from Tarragona). The Ebro is one of the four largest rivers in Spain, and the largest of the Spanish rivers flowing into the Mediterranean. Its mouths are now some 20 miles below Tortosa.

At **Vinaroz** (79½ miles) a highway leads off in 38 miles to the northwest to **Morella** (3149 ft.), picturesquely perched among the mountains, with Moorish towers and walls, steep streets, apparently impregnable castle, and noble aqueduct. Its *Torre de la Saloquia* is most striking, as is also the *Church of Santa María la Mayor*, with its choir raised on piers and arches, and a curious stairway leading to it that winds about one of the piers. Morella was the *Castra Aelia* of the Romans, and for a while the winter quarters of Sertorius.

Four miles beyond **Benicarló** (83 miles from Tarragona) the tourist should be on the watch for the view off toward the coast, of **Peñíscola,** a rocky promontory rising some 240 ft. out of the sea, called by the Spaniards the 'Gibraltar of Valencia' and connected with the mainland by a narrow spit of sand. The little town on the rock is now only a fishing village; but it bore its part in the wars with the Moors and with the French; and it became the retreat of Pope Benedict XIII and his cardinals, after he was deposed by the Council of Constance in 1417, until his death in 1424.

At **Alcalá de Chisbert** (96½ miles) the traveller should again be on the watch, and this time on the right, for a glimpse of the beautiful openwork of its stately church tower. On either side of **Benicasín** (120 miles) are many

modern villas on this Spanish Riviera; but all adown the coast are many miles of sandy beach the most inviting, as yet undiscovered by the Spaniards.

For some miles before reaching **Castellón de la Plana** (129 miles) the railway runs through an exceedingly rich and well-watered plain, a veritable 'garden of plenty' covered largely with orange orchards. Until near the middle of the 13th century the city stood on a height some two miles to the north, where still stands among some old wells the ancient *Hermitage of Santa María Magdalena*; and to this site on every third Sunday in Lent proceed in solemn (and festive) procession the clergy and laity of the city, to keep holy day and holiday, a doubtless welcome diversion to the strict observers of Lent.

From Castellón a highway leads to the north in a dozen miles or thereabouts to **Cabanes,** where there is a well-preserved *Roman Triumphal Arch.* (The tourist who is motoring through Spain can, if so disposed, turn inland from the coast road at any one of several points, and, without much additional mileage, pass through Cabanes.)

The rich productive region continues for some miles beyond Castellón to **Chilches** (144½ miles). Then come hills, succeeded by a fertile plain largely given over to the raising of corn. Beyond the bed of the Palancia (153 miles), dry or almost dry in summer, rises on the right the mighty fortress-crowned hill of **Sagunto,** for which see p. 123.

For much of the 18 miles from Sagunto to Valencia, both railway and highway run through the coastal Valencian Plain, covered largely with productive huertas and fields of grain and orange orchards, with here and there a stately palm as also the carob and other fruit trees. The journey by rail is all too short for the tourist to appreciate all its beauties; and he will do well to drive back to Sagunto from Valencia, which he will wish to make his headquarters for a day or two or longer. For Valencia, see p. 124.

That the **HUERTAS OF VALENCIA** stretch not only to the north of the city, is attested by the almost half-score of railways that radiate from it to the north, the west, and the south. Indeed the whole region as far as to Alicante and beyond, and for miles on either side, is, perhaps, the richest in agricultural and horticultural products in the Peninsula, water plus industry being the one condition that the

land shall blossom like the rose. Here, veritably, 'water is King'; and not infrequently great water-wheels are in evidence.

There are several routes that one may take in proceeding from Valencia to Alicante: (1) By coasting steamer; and by rail as follows: (2) Via La Encina (70 miles), whence it is 49 miles to Alicante on the line from Madrid. This is the most used but the least interesting of the routes, and, though it involves but one change of cars, it necessitates a wait of from 3 to 4½ dreary hours at La Encina, the length of the stay depending upon the day of the week. (3) Via Carcagente and Denia, 125 miles in *c.* 10 hrs., with good connections at Carcagente and Denia. This, the most scenic of the routes, may be called the coast route, though for part of the way and through some of the finest of the scenery the Mediterranean is not in sight; for part of the distance between Carcagente and Denia gentlemen may prefer to ride on the top of the third-class coaches. Beyond Denia one passes, on the left, the **Mongó,** a mountain of some 2500 ft. that drops precipitously to the sea. The highway, that in part parallels the railway, affords even finer views of the region than those seen from the train. For an appreciative description, see 'The Road Through Spain,' by Dorothy Giles. (4) Via Játiva to Alcoy (75 miles, in 4½–5 hrs.) and thence by motor car or motor omnibus to Alicante (28 miles). **Játiva,** with fine situation at the base of Monte Bernisa, and with a hill known as the *Calvario* to the east which should be ascended for its magnificent views, fairly reeks with history. In the castle, for instance, were incarcerated the Infantes de la Cerda, the rightful heirs to the crown of Spain, usurped by their uncle, Sancho IV; the Duke of Calabria, rightful heir to the throne of Naples and imprisoned by Ferdinand the Catholic; and Cæsar Borgia, who, whatever may have been his deserts, paid here the penalty of trusting to the thrice forsworn Gonzalo de Córdoba. Játiva was long the seat of the family of Borja or Borgia (cf. p. 81). **Alcoy,** with a population of *c.* 34,000 lies in 'a funnel of hills,' hemmed in between two rivulets, the Molinar and the Barranco de Barchel. The source of the latter stream is an intermittent fountain, which flows abundantly for 14 years, and then for as long a period remains dry. The road from Alcoy to Alicante leads through the valley of the Serpis, over the Sierra del Corbo, which it crosses at a

height of 1801 ft., a little before reaching **Jijona** (18 miles from Alcoy). If the tourist be motoring through Spain, he has choice of (5) the coast road through Gandía, or (6) an inland route through Játiva and Alcoy, and thence as in (4) above. For Alicante, see p. 128.

From Alicante one may take a coasting steamer to Cartagena, or proceed by rail. From Alicante it is 40½ miles to Alquerías, whence it is 37½ miles to Cartagena on the line from Madrid. Between Alicante and Alquerías there are but two points of particular interest for the tourist: **Elche,** which demands a visit, for which see p. 129, and **Orihuela** on the Segura, which divides the town and so fertilizes the surrounding plain that the inhabitants have long since coined the proverb: 'Rain or no rain, there will be harvests in Orihuela' Very picturesque views are to be had along the Segura and in the surrounding huertas and beyond.

For that part of the route between Alquerías and Cartagena, see p. 134.

(2) Tarragona

TARRAGONA, with a present population of over 28,000, a striking situation by the sea, and ruins both extensive and interesting, was already hoary with age when, after the capture of Sagunto by Hannibal (p. 123), it was seized in 218 B.C. by Gnæus and Publius Scipio and made the Roman headquarters throughout the rest of the Second Punic War. Founded possibly by the Iberian tribe of the Kessetanians, and possibly by the Phœnicians, it has known and helped in the making of much history down to the Napoleonic era. Known to the Romans as *Tarraco*, it became in 26 B.C. the winter quarters of Augustus, who made it the capital of the largest of the Spanish provinces, to which it gave its name, Hispania Tarraconensis. This is the more surprising because at Cartagena, or New Carthage, there was one of the finest of natural harbors, while for Tarraco a port was almost wholly lacking. Where now stands the lower town was the port of the Moors. The present port is wholly artificial, and dates from about 1500.

The modern city consists, roughly speaking, of two sections: the newer and larger section on the level or almost-level that slopes gently from the sea to the north and the

west; and a smaller and higher part on a huge rock to the northeast that rises rather precipitously from the plain. In this section of the city stood the citadel of the prehistoric peoples and of the Romans. It is surrounded on three sides by **WALLS,** aggregating 2 miles in length and from 10 to 33 ft. in height, in part of Cyclopean, in part of Roman, and in part of later origin. Of exceeding interest are these old walls, with two of their half-dozen gates of Cyclopean structure. The longest section of the Roman walls, local tradition has it, was part of the palace of Augustus: it is now part of the city prison. The tourist will wish to walk the length of the walls, beginning his walk where the walls begin at the *Puerta de San Francisco* at the northwestern corner of the 'upper city,' and continuing with the walls on his right. He will come in due time to the escarpment next to and overhanging the sea, now laid out in beautiful avenues, the *Paseo de San Antonio* and the **PASEO DE PI Y MARGALL,** the latter, fittingly styled 'the Balcony of the Mediterranean.' And to these points of vantage, with the added attraction of the early morning or of the evening lights, he will never tire of returning.

Almost crossing the highest part of the citadel hill, and facing the *Calle Mayor*, which street, under four names, leads up from the 'lower city,' stands the **CATHEDRAL.** 'Tis a most noble and interesting church, and, without being of great size, combines admirable proportions and great solidity of construction with a lavish display of ornament that falls within the realm of good taste 'to which it is hard to find a parallel.' Closely surrounded with buildings as it is, the Cathedral affords no very satisfactory views of its exterior, and the front gable was never finished. But there is a distinctive pointed central recessed portal, with statues in heroic size on either side, and above, a huge rose window, with conventional tracery. Within, the effect is admirable but for the inevitable coro which fills the fourth and fifth bays of the nave. But within the coro, the choir stalls and the panelling behind them are as rich and delicate as any 15th-century work in Europe. In front of the trascoro is the tomb of Jaime I of Aragón (Jaime el Conquistador; cf. p. 105).

Two rows of 7 mighty piers separate the nave from the aisles. The nave is 173 ft. long and 55 ft. wide; and the aisles are each 25 ft. wide. The transepts are 148 ft. in length, and 50 in width, and the Capilla Mayor is 92 ft. long. Over the

crossing is an octagonal cimborio. There is some very good glass. Back of the altar mayor is a richly sculptured reredos, mostly in marble.

Finest of all the doorways is that leading to the cloisters, which, because of the exigencies of the site, have been placed at the northeastern corner of the church. And the *Cloisters* themselves, with much intricate and unusual carving in the capitals of the many columns, are of great beauty and distinction. The tourist should look for the depiction in the marble of the story of the rats who are burying some cats which after a while suddenly turn the tables on their would-be entombers (on the abacus of the third column to the right, as one enters from the Cathedral). In some of the twin round openings above the arcades is still to be seen very delicate interlacing work in stone, which is evidently Moorish in origin.

Leaving the Cathedral by the Calle Mayor and continuing on the street into which it leads, one comes after 5 blocks of irregular length to the *Plaza de la Fuente*, or *Plaza de la Constitución*. On the opposite side of this and near the curb in front of house No. 43 is an old *Roman* or *Iberian Well*, 154 ft. deep.

Continuing to the north end of this plaza, one comes to the *Casa Consistorial*, in which is the *Museo Arqueológico Provincial*, with an interesting archaeological collection, including busts of several Roman emperors and some local inscriptions. The tourist will wish to see in particular the model of the Roman or Iberian Well in 7 stories, mentioned above, and a fascinating Roman lamp with a youngster in bronze. The collection is not large, and one can leave feeling that he has seen everything.

Back of the Cathedral and cloisters on the *Calle de San Pablo*, in the court of the *Seminario Conciliar*, or *Seminary for Priests*, stands the tiny *Capilla de San Pablo*, now a veritable 'St. Paul within the Walls,' a little church in the Romanesque transitional style and probably of the 13th century, with restorations, though the caretaker will tell you that it dates from the 8th.

Around to the west of the cloisters of the Cathedral stands the *Archiepiscopal Palace*, with some interesting Roman inscriptions let into the walls of the court. Incorporated into the palace is an old machicolated tower, which marks the site

of the former citadel, the highest point in the city. It may be ascended for a fee to the porter: the view is more than rewarding.

A few blocks to the southwest are three Roman arches combined in a rather unusual way and incorporated into a house — all that is left of the old Roman Forum of twenty centuries ago.

(3) Excursions from Tarragona

The tourist, as he becomes acquainted with the immediate vicinity of Tarragona, will be able to vary at pleasure his tramps about the city walls and on the park-like avenues overlooking the sea. Toward evening he should continue one of these walks for a mile or thereabouts to the north of the city, past the *Cementerio* to the height crowned by the *Alto del Olivo*, an old fort now in ruins. 'Tis the finest point of vantage in the vicinity, and affords views of the coast for miles in either direction.

But the lion among the possible excursions is the old **ROMAN AQUEDUCT**, some three miles to the north of the city, dating from about the beginning of the Christian era. Officially it is known as the *Acueducto de las Ferreras*, but among the neighboring peasantry as the *Puente del Diablo*. (There are many *Puentes del Diablo* in Spain! Cf. p. 114.)

As a record of Roman handiwork it is comparable only with the Aqueduct of Segovia and the Pont du Gard. It is supported by 2 tiers of arches, with 11 arches in the lower tier and 25 in the upper. The lower tier of arches extends for but a distance of 240 ft., but the upper for 712 ft. The greatest height of the structure is about 123 ft. In ancient and mediæval times the aqueduct was some 22 miles long, much of it underground, constructed to bring the waters of the distant Gayá to Tarragona. It was restored, in part, over a century ago, but is now no longer in use. The more adventurously inclined will wish to walk the length of the water-channel, as can be done on the Pont du Gard. It is difficult to gain access to the top, as the cicerone is strict in her interpretation of her functions; but it is sometimes possible by proper diplomacy to induce her to grant her consent. The excursion should be saved for the late afternoon; and if

there should be clouds in the west as the sun nears his setting, the effects will be found entrancing.

A further excursion of from two to three hours may be made by motor car over the coast road leading to Barcelona. At a distance of 3 miles on the left of the highway is the so-called *Torre de los Escipiones*, or *Tower* (or *Tomb*) *of the Scipios*. It is a tall, gaunt, rectangular monument, half in ruin, reminding one of like structures on the Appian Way; that it marks the resting-place of the Scipio brothers, who in or about 212 B.C. met their fate in Spain, is to be doubted.

A mile and a half farther on, also on the left, and but a little way from the road, lie the old **ROMAN QUARRIES** from which were taken the stones for the building of ancient Tarraco. Not as extensive as the Quarries of Syracuse, they nevertheless may be compared with those of the Sicilian city; for they are not inconsiderable in extent, and they afford fascinating views. As in the great 'Latomia' of Syracuse, Nature has here spread her covering of verdure over the rocks, and the cypresses and shrubs have made a sunken park.

Some 6 or 7 miles farther on, over the highway rises the **ARCO DE BARÁ**, a well-preserved *Triumphal Roman Arch*, with a span of 17 ft. and four channelled pilasters on either side (cf. p. 75). The inscription, long since obliterated, but recorded by former travellers, states that 'the Arch was dedicated in accordance with the last will and testament of one Lucius Licinius Sura,' a friend of Trajan's. For a long distance, evidently, the straight modern highway follows the old Roman road that ran below the Arch.

Espluga del Francolí, usually shortened to *Espluga*, is the station on the Tarragona–Lérida railway to Poblet (31 miles from Tarragona and 33 from Lérida). It is possible at the station to find conveyance to the ruined abbey 2 miles to the southwest, in 'a lonely hollow in the hills'; but, with the train service as it is, it is better to walk, unless the day be too hot. All things considered, however, it is well, if possible, to make the excursion from Tarragona by motor car, for the route is scenic, and one's conveyance permits of a visit to the ruined Cistercian Monastery of Santas Creus (see below). At the time of Hare's visit, which was within the lifetime of

some of the monks who were driven out of Poblet in 1835, tourists stopped at Montblanch and drove the six miles to Poblet. Hare's account of his drive, which is confessedly highly colored, deserves to be regarded as classic (see below).

Time was, and not a century ago, when the **CISTERCIAN ABBEY OF POBLET** was at once the largest religious establishment and one of the largest piles of buildings in Europe. Founded by Ramón Berenguer IV, and dowered by his successors as a religious shrine and final resting-place of the royalty of Aragón, it increased in fame as well as in wealth. The library became the most famous in Spain: its treasures were priceless. At one time there were 500 monks; but these were gradually reduced in number to 66; 'and into that sacred circle no novice was introduced in whose veins ran other than the purest blood of a Spanish Grandee.' Each monk had two servants, and he rode upon a snow-white mule. The entire Peninsula was ransacked for these mules at an enormous expense. Within the monastery walls every variety of trade was represented. 'Hospitals were raised on one side for the sick and ailing; on the other rose a palace appropriated to the sovereigns who here sought the cure of their souls.' There was no other establishment like it in Europe; none like it in all the world.

But wealth bred corruption; and corruption, lust of power; and lust of power, crime. There arose the Carlist wars, and the Abbey of Poblet became a house divided against itself. The Carlist monks considered themselves oppressed; and they spread abroad whisperings of secret dungeons and of the rack and of the torture-chamber. The countryside became aroused; and an infuriated populace burst into the monastery, driving the 66 monks forth, and then destroying, tearing down, trampling underfoot or burning the sculpture and the architecture and the priceless accumulations of centuries. Yet enough remains to tell the story of Poblet's former greatness. There is the royal gateway with its frowning towers, the palace with charming windows and delicately carved ornament, and the great gaunt church and the noble vaulting of its roof and its supporting columns; and there are the ruined royal tombs, and the great cloister, and court after court in seeming endless profusion. One is no longer shown, however, the terrible torture-chamber, which Hare pronounced the clue and key to the whole. The best accounts

that we have anywhere met with of visits to Poblet may be found in Hare's 'Wanderings in Spain,' and Marden's 'Travels in Spain,' both of which accounts should be read by way of preparation for the Spanish tour. Marden's account is more recent than Hare's and serves to correct certain statements of the earlier traveller.

If one, on his way back to Tarragona, will turn off at the old walled-town of **Valls** (halfway to Tarragona) and drive to the east, and then to the north for 9½ miles, he may visit the *Cistercian Monastery of Santas Creus*. It also was founded by Ramón Berenguer IV, in 1157, and for centuries almost vied with Poblet as the chief expression of Catalonian art. It was sadly marred in the rising against the monks in 1835 (see above). In the transepts of the Church are tombs of Aragonese kings, and there are enough left of the chapter house, the library, and the cloisters so that they are not without their interest.

(4) Sagunto

SAGUNTO, with *c.* 11,000 inhabitants, lies, for the most part, between the Palancia River and its castellated hill, a spur of the Peñas de Pajarito, that here rises to a height of 558 ft. from that part of the eastern Spanish Riviera called the Plain of Valencia. It was known of old as *Saguntum*, has a possible hoary Greek origin, and has been in turn in the hands of Iberian, Carthaginian, Roman, Moorish, Spanish, and, for a little while, even French conquerors. In Livy's day it was a mile from the Mediterranean; but in the centuries that have since elapsed, the sea has receded another two miles and more.

The siege and capture of the town by Hannibal in 218 B.C. was the ostensible reason for the outbreak of the Second Punic War, which was to prove for the Romans 'the war for Spain.' The story is told at some length by Livy (XXI, 7–15), and should be read on the spot; the best epitome of Livy's account that we have found is that of Baedeker in his 'Spain and Portugal.'

In the summer it is blazing hot; and it is therefore often the better plan to visit the site in the late afternoon as an excursion from Valencia, 18 miles away. Near the centre of the modern town is the *Plaza de la Constitución*, with a public

fountain much frequented by the women, reached by a stairway of 28 steps down into the bowels of the earth, and said to be of Roman origin. Various streets lead from the plaza to the base of the citadel-hill; and part-way up the side of this are the remains of the famed *Roman Theatre*, already somewhat in ruin in Napoleon's time, but further ruthlessly marred by his Marshal Suchet, who stole some of the stones of the theatre to strengthen his fortifications. One can count very distinctly the lower 28 rows of the seats, part of which were, as was the Roman custom wherever possible, hewn from the living rock. Very interesting to the archæologist are the still extant vaulted passageways and the foundations of the stage; but the ordinary tourist is the more impressed with the fact that from his seat the ancient Saguntine theatre-goer, as in the case of the Greek at Segesta or in Taormina, 'here enjoyed at the same time a spectacle of nature and of art.' For from the theatre the views are most interesting; and as one climbs to the *Castillo* the finer they grow.

On the very uneven summit of this elongated hill, the caretaker will point out the bases of a *Roman temple*, a *Roman necropolis*, and a *well*, supposedly Roman. Roman stones, too, can be noticed in the wall of the citadel. One will note, as well, the fine Moorish gateway and other Moorish remains. But more interesting, even thrilling, is the visit to the well-preserved underground rooms known as the *Moorish dungeons*. Crowning all are the superb views that are to be had, of the town, the Valencian Plain and its countless huertas, the distant mountains, and slowly retreating sea.

Down in the plain, near the *Estación del Norte*, is the tiny *Church of San Salvador*. It contains but little that will appeal to the tourist, save its ceiling and its traditional claim that it is the oldest Christian church in Spain (cf. p. 11).

(5) Valencia

In the midst of a veritable Garden of Eden, in a bend of the River Turia, lies **VALENCIA,** capital of the Province of Valencia, and third in size of Spanish cities, with a population, including its suburbs, of over 230,000.

It, too, has a Roman history, having been founded in 138 B.C. by Decimus Junius Brutus, who settled here the Lusitanian captives after the war with Viriathus. Destroyed by

Pompey in 75 B.C., it was rebuilt under Augustus. In the 5th century it fell into the hands of the Visigoths, and 300 years later into those of the Moor, to whom Valencia is indebted for her system of irrigation. A dramatic interlude in its Moorish history is the 5 years in which the city was held by the Cid (1094–99); and a dramatic moment was that when the dead Cid, clad in coat of mail and mounted on his war horse, rode out of the city through the midst of his enemies. The town was finally taken from the Moors in 1238 by Jaime I of Aragón (El Conquistador), who added it to his kingdom. In the time of the Catholic Kings it became a part of Castile.

The old wall which once enclosed the city has given way to broad boulevards paved, for the most part, with small stones. Two old mediæval gateways, of the original twelve, have been left standing, the **TORRES DE SERRANOS** built on Roman foundations with massive machicolated towers, and the grim **TORRES DE CUARTE** with towers no less massive, now used as a military prison. The streets, as a rule, are narrow and dark, though not lacking in local color. Stray bits of architecture, reminiscent of the Moorish days, will frequently attract one's attention.

From the new railway station, gay with colored tile, the way into the city lies past the *Plaza de Toros*, which is said to be one of the finest bull-rings in Spain. At the broad tree-lined *Calle de Játiva*, where once stood the town wall, one turns to the left and in three blocks reaches the Plaza de San Agustín. Here begins the *Calle de San Vicente*, a broad modern street and one of the principal thoroughfares of the city, which terminates at the *Plaza de la Reina*. (In the adjoining *Plaza de Santa Catalina* rises the 7-storied, hexagonal *bell-tower* of the *Church of Santa Catalina*, one of the landmarks of the city.)

From the Plaza de la Reina the *Calle de Zaragoza* leads to the Cathedral and its bell-tower, **EL MIGUELETE,** which is to Valencia what the Giralda Tower is to Sevilla. The Gothic, octagonal part of the tower, 162 ft. high, was erected in 1381–1418 by Juan Franck, who planned to build it to a height of 350 ft. The later Renaissance addition mars it architecturally. A climb to the top is recommended. On the way up the 207 steps of the winding stairway, one will be reminded of the story that the Cid, on taking possession of the

city, took his wife and daughter up a certain tower that they might view the beauties of the domain he had just conquered. From the platform of the Miguelete one looks out over the flat roofs of the town interspersed with many a tower or dome of brilliant tiles. Away to the east stretches the sea; to the north rise the hills of Sagunto; and between lie the huertas with their tiny villages. Here, too, is a good point from which to view the admirable cimborio of the Cathedral. The ringing of the bell in the tower regulates the flow of water in the irrigation ditches (cf. the Torre de la Vega at Granada, p. 139).

The *Cathedral*, standing on ground once sacred to the goddess Diana and later dedicated to Mohammedan worship, was erected between the years 1262 and 1482, and sadly altered in 1760. It therefore presents many styles of architecture. The apse and south transept, the oldest parts of the building, date from the 13th century. The north transept, including the richly ornamented *Puerta de los Apóstoles* and its rose window, and the beautiful octagonal LANTERN with its large traceried windows over the crossing, are 14th-century work. Above the *Puerta del Palau* in the south transept are 14 small sculptured heads said to be those of the 7 knights and their 7 wives who constitute the ancestors of the Valencian nobility.

The interior, which has been covered with plaster and marble in an attempt to make it up-to-date, has been so changed that the architect of the original church would hardly recognize it. It contains valuable paintings by artists of the Valencian School, a School which at one time rivalled that of Andalusia. On the trascoro are bas-reliefs of alabaster, the work of Juliano Florentino. The Capilla Mayor is of precious marbles. The silver altar that once stood here was melted by the French in 1809, though the protecting panels were saved. These were adorned with paintings of scenes from the life of the Virgin and of Christ and show Italian influence. Above the Archbishop's throne hang the spurs and bridle of Jaime I of Aragón. The *Sala Capitular Antigua* still retains its Gothic vaulting, which resembles a star. In the *Relicario* is a sacred chalice (the Santo Calix) of brown sardonyx of unusual size adorned with pearls and rubies. A festival in its honor occurs August 31 each year.

On Thursday noons, in the *Plaza de la Constitución*, which

borders the Cathedral on the north, one may observe a unique court, when the TRIBUNAL DE AGUAS convenes and the peasants who have irrigation problems present their grievances. A very spirited account of this most singular court may be found in 'The Road through Spain,' by Dorothy Giles, who also vividly describes the *Miserere* (see below) and the *Fallas of San José*, the latter a popular festival held from March 19–21.

Near the Plaza de la Constitución and facing the *Calle de Caballeros* is the *Audiencia*, the one-time Chamber of Deputies of the Kingdom of Valencia. The salón on the second floor (1st floor in Spanish), which has a magnificent artesonado ceiling and curious and interesting frescoes, is well worth a visit.

Several blocks to the northwest of the Audiencia, in the former *Convento del Carmen*, is the MUSEO DE PINTURAS (open 9–4; Sun. 9–1), which contains paintings by Valencia's own artists: Juanes, Ribalta, Ribera, Espinosa, and later Spanish works by Goya, Benlliure, and Sorolla. Nowhere else can the style of the Valencian School, which was strongly influenced by Italy, be so well studied.

In the large *Plaza Mercado*, near the centre of the town, is located the **LONJA DE LA SEDA,** or *Silk Exchange*, the most interesting secular building in Valencia and one of the finest in Spain. Pedro Compte, who completed the Cathedral in 1482, began work on the Lonja the same year. The rich Spanish Gothic exterior has some very unusual features. The Exchange Hall, 118 ft. × 70 ft. has eight spirally fluted columns which meet the ribs of the star vaulting in such a way as to give the appearance of palm trees (cf. the Lonja in Palma, p. 107).

From the Plaza de la Reina (p. 125) the *Calle de Peris y Valero*, on which are located the best shops, leads to the charming *Glorieta*, or Park. About halfway one turns off to the south in the *Calle de la Cruz Nuevo*, for a visit to the *Colegio Patriarca* (women not admitted), which contains some good paintings; and the *Church of Corpus Christi*, in the southern corner of the Colegio, where, on Fridays at 10:15, is held a strange and impressive service, the Miserere, in celebration of the death of Christ.

The *University* across the street to the south is one of the leading universities of Spain. Law, philosophy, medicine,

and natural science are the subjects pursued. There is a Library of some 60,000 vols., robbed of some of its choicest possessions in the Napoleonic wars, and a museum of natural history.

The *Citadel*, fronting the Glorieta, was built by Charles V to protect the city from the pirate Barbarossa. It is now used for military purposes. Adjoining is the *Church of Santo Domingo*, with a Doric portal, whose chief interest lies in the fact that here St. Vincent Ferrer, that great preacher of the 14th century, assumed the habit of St. Dominic.

The River Turia, almost dry in summer and autumn, is spanned by seven bridges. Crossing on the *Puente del Real* one reaches the shaded Alameda, the fashionable drive of the city, which extends along the river for half a mile to the Puente del Mar, from whence a road and a tramway lead in three miles to **Grao**, the seaport of Valencia with its capacious harbor.

By way of excursion one may visit Grao by railway or motor car or tram (see above); **Pueblo Nuevo del Mar,** or **Cabañal,** with an excellent bathing-beach, just north of Grao; the **Albufera** (see p. 132); **Manises** (4½ miles by narrow-gauge railway) for its azulejos or glazed tiles; the faïence factory of *La Majolica*, by tram; and, if one has not already stopped at Sagunto (p. 123), then that town may be visited by train or by motor car. From Valencia a line leads west in 55 miles to Utiel (cf. p. 59). For the half-dozen routes leading to Alicante, see p. 116.

(6) Alicante

Alicante by the sea, dominated by its castle-hill, is a busy commercial city of over 60,000 inhabitants. Its chief features of interest are the *Harbor*, which Mediterranean craft of all descriptions enter and clear; the palm-lined *Paseo de los Mártires* bordering the port; and, on its rock a thousand feet above the town, the picturesque *Castillo de Santa Bárbara*. The half-hour's climb to the castle precincts is well worth while; but if one would see the castle, he must previously obtain a permit (after 10:30 A.M.) in the Gobierno Militar, at 29, Calle de Castaños.

If one wishes, he may visit the *Casa Consistorial*, baroque in style, or the 17th-century *Church of San Nicolás de Bari*,

with an interesting lantern or dome; but he will find his chief enjoyment in watching the varying scenes at the Harbor or in joining the sea-bathers. Alicante is a good winter resort, for her climate is mild like that of the French Riviera.

(7) Elche

Few are the names of places that have had a more interesting development than that of **ELCHE** in the course of some 25 centuries. Of Græco-Iberian origin, she was early known as *Helike*; under Roman domination she became *Illici*; to the Arabs she was *Elx*, whence has come the mediæval and modern Spanish, *Elche*.

The town itself, with over 30,000 inhabitants, with its white Moorish flat-roofed houses, 'lacks only the Bedouin to make it truly Oriental-looking.' But it is not the town, nor yet its Oriental aspect, that has induced you to visit the place; but its almost unique grove of date-palms. These are variously estimated as from 80,000 to 116,000 in number. They are planted in somewhat irregular rows, watered by innumerable canals fed by a pantano in the Vinalapó, which pantano is some 3 miles away.

On reaching the station the tourist will do well to engage a guide, who will take him in the course of 2 hrs. over dusty roads or along irrigating ditches, through palm-lined avenues and down feathery lanes to all the principal sights and vistas. The two most interesting sights are the palm with the 10 heads, 'La Imperial,' braced by supports and probably unique among palms (there are others with 2 or 3 or 5 heads, and one that is particularly fine and stately is named after the Spanish Queen, Victoria Eugenia); and the view from the observation tower. From the top of this tower one looks down and away over what seems a veritable jungle of palms. Only two other forests, perhaps, in the entire Peninsula equal this of Elche in interest: those of Bussaco and Cintra in Portugal.

There is a fine old two-arched bridge over the Vinalapó, which flows by the city and oasis; and a shallow ravine near the city is crossed by an equally fine modern aqueduct.

Before leaving, the tourist should, if possible, observe the caretakers of the trees. Of marvellous dexterity are they,

as, with a rope loosely encircling their waists and the tree, and with their feet upon its trunk and their bodies at an angle of 60° to the tree, they hoist themselves in a trice to the top, there to hew off the fronds of the palm or to gather the dates. The fronds will be sent to all parts of Spain to be blessed and distributed on Palm Sunday and later to decorate the windows or balconies of the homes of the people, each frond a talisman against evil.

On the eve and feast of the Assumption, the 14th and 15th of August of each year, there is performed in the Church of Elche a crude but most interesting Mystery Play, the words and music of which are popularly believed to be miraculous. Interesting accounts of it will be found in Trend's 'Picture of Modern Spain' and in Cook's 'Handbook for Spain.'

It was in 1897 that there was discovered in Elche a Græco-Phœnician bust of a woman in marble in fine preservation, with countenance as inscrutable as that of the Sphinx or the 'Mona Lisa,' that was straightway named **'THE LADY OF ELCHE.'** The bust, which was first taken to the Louvre, is now one of the treasures of the Museo Arqueológico Nacional in Madrid (p. 51).

(8) Cartagena

Cartagena, with a fierce and romantic history dating from its founding as *New Carthage* in 242 B.C. by Hasdrubal, brother-in-law of Hannibal, through its Roman, Visigothic, Moorish, and Spanish periods, has ever been an important city, owing to its commodious and sheltered harbor, and to the lead, iron, copper, and zinc mines in its vicinity. Now, as the chief naval base of Spain, with a population of over 100,000, it still plays an important part in Spanish affairs. The *Port*, second in size of Spanish seaports, being surpassed only by that of Vigo, is the chief sight of the town. It may be seen to advantage from the *Castillo de la Concepción*, whence one looks down on the *Arsenal* to the west, and to the south on the spacious *Harbor* protected by its several hills. Two forts on volcanic peaks, the *Castillo de San Julián* and the *Castillo de las Galeras*, stand guard at its mouth. The town itself is of little interest to tourists, though one may wish to walk the length of the *Mole*, the *Muelle de Alfonso XII*, or examine the remains of the old town wall, or visit

the *Cathedral*, which occupies the site of a Roman temple. If the highways in the vicinity of the town were better, Cartagena would become much more popular as an objective for excursions for tourists. But see p. xxv.

From Cartagena a steam tramway runs in 5 miles to **La Unión** (30,000 inhabitants), where there are silver and lead mines that were worked by the Carthaginians and the Romans and described by Polybius, together with mines of iron, manganese, and zinc, more recently opened.

FROM VALENCIA, ALICANTE, OR CARTAGENA TO MADRID

From Valencia to Madrid it is 304½ miles; express trains run in 9 hrs., with dining-cars; and similar trains from Madrid in 9½ hrs. There are several other through trains each day, in from 14 to 24 hrs., the evening trains from Valencia having sleeping-cars; there are similar trains from Madrid with sleeping-cars.

From Alicante to Madrid it is 283 miles; express trains run in 9 hrs., with dining-cars from La Encina; and similar trains from Madrid in 9 hrs. Night trains with sleeping-cars run from Alicante on Wednesdays, Fridays, and Sundays; and from Madrid on Tuesdays, Thursdays, and Saturdays. There are 2 other through trains each day in from 13 to 24 hrs.

From Cartagena to Madrid it is 326 miles; express trains run in *c.* 12 hrs., with dining-cars attached at Chinchilla; and similar trains from Madrid run in 11½ hrs. Late afternoon trains from Cartagena in 14 hrs. with sleeping-cars run on Mondays, Tuesdays, Thursdays, and Saturdays; and night trains, reaching Cartagena at 10:40 the next forenoon, start from Madrid on Mondays, Wednesdays, Fridays, and Sundays. There are 2 other through trains each day in from 16 to 25 hrs. All these trains on the 3 routes carry first- and third-class coaches.

The lines from Valencia and Alicante converge at La Encina; and this combined line and the line from Cartagena converge at Chinchilla. Below we describe briefly these four sections of railway, and then the section from Chinchilla to Madrid.

(1) From Valencia to La Encina

From Valencia it is 70 miles to La Encina. For half this distance, or as far as to Játiva, the line traverses the fertile Huerta of Valencia, with many fields of grain and many orange and other orchards, and palms, either standing alone or in groups. A mile or more to the east of **Silla** (8 miles), and for some miles as the train continues to the south, stretches the **Lagoon of Albufera**, the last arm of the sea that once overspread the great coastal plain of Valencia, though its waters have for centuries been fresh. It got into the pages of history in the days of Napoleon I, who in right royal fashion presented the lagoon to Marshal Suchet, whom he created Duke of Albufera. It now belongs to the Spanish Crown: it is some 27 miles in circumference, and from 3 to 12 ft. in depth. It is a great fish and bird preserve, no fewer than 70 varieties of birds being said to breed in its reeds or on the adjoining domain. The tourist is at once reminded, of course, of the similar salt-water lagoons at Orbetello and at Taranto in Italy.

At **Benifayó** (12½ miles), if the tourist will look carefully, he will note the stepping-stones in the streets, such as the Romans used in Pompeii and elsewhere.

From **Carcagente** (25 miles), of Oriental aspect and with picturesque water-wheels, a coast line leads to Gandía, Denia, and Alicante, for which see pp. 116, 117, and 128.

From **Manuel** (28 miles) and as far as to **Mogente** (51 miles), the line ascends the valley of the Montesa.

From **Játiva** (35 miles, for which see p. 116) leads a branch line to Alcoy. For this and the highway from Alcoy to Alicante, see p. 116. From Játiva our railway threads a very diversified country, the huertas less in evidence, and the cultivation assuming a more northern character, with many olive orchards.

At **La Encina** (70 miles), as already noted, the line from Valencia converges with that from Alicante, for which see below.

(2) From Alicante to La Encina

From Alicante to La Encina it is 49 miles, with trains in *c.* 3 hrs. The line ascends for some miles through a moun-

tainous region the valleys of the Rambla de las Ovejas and later of the River Vinalapó. Halfway to La Encina is situated **Elda** (1370 ft.), in the midst of its huertas. Some 2 miles or more to the west of this town lies a marsh or lake of salt, the *Laguna de Salinas*, into which, in the rainy season, drain streams from all directions. In the summer the Laguna becomes encrusted with a thick layer of salt. On the hills around grow many aromatic plants, so highly esteemed among the Moors in the Middle Ages 'that even now,' writes Ford, 'their descendants occasionally come over from Morocco to gather simples in the neighborhood'! Six miles beyond Elda is **Sax,** with a fine ruined castle perched on a rock, that, as the train proceeds beyond the station, takes on the shape of an elephant's head. At **Villena** (36 miles) branch railways to the west to Yecla (15½ miles; 1930 ft.); and to Jumilla (31½ miles; 1633 ft.); later to be completed to Cieza on the line from Cartagena to Chinchilla (cf. p. 134); and on the east to Muro, with connections for Gandía. As the train continues to La Encina, the rich semi-tropical verdure of the coast regions yields gradually to the olive-producing districts of Central Spain.

(3) From La Encina to Chinchilla

It is but 49 miles from La Encina (2105 ft.) to Chinchilla (2686 ft.), the line climbing gradually to **Villar de Chinchilla,** when it reaches its highest point (*c.* 2700 ft.). At **Almansa** (11 miles) is to be seen a *Moorish castle* on a rock rising abruptly from the plain. A mile or thereabouts to the south of the town stands an inconspicuous pyramid, marking the site of the Battle of Almansa in which in 1707 the English Duke of Berwick at the head of a French army defeated the Frenchman, Henri du Ruvigny, at the head of an English army, and so established the French Duke of Anjou on the throne of Spain as Philip V.

South of **Alpera** (24 miles) is to be seen the *Pantano de Almansa*, a huge dam constructed by the Moors, forming a lake 1¼ miles square and 265 ft. in depth, and the source of almost inexhaustible fertility to thousands of acres.

The town and castle of **Chinchilla** are situated some three miles north of the station, on an abrupt scarped hill over 600 ft. high, with many cave-dwellings.

(4) From Cartagena to Chinchilla

From Cartagena to Chinchilla, it is 142 miles. After getting well away from the city, the railway runs for miles about due north with, some miles away on the right, the *Mar Menor*, a shallow lagoon 26 miles from south to north and 12 miles wide at its greatest width. After a while the railway turns to the northwest and winds its way through a low desolate mountainous region to **Alquerías,** junction for the line from Alicante (cf. p. 117), and turning to the southwest reaches in 41 miles Murcia, for which see below.

Five miles west of Murcia is **Alcantarilla,** where begins a line that runs under various names to Lorca (35½ miles), Baza (119 miles), and Guadix (152 miles), with connections for Granada and Almería (cf. p. 136). At Alcantarilla is 'harvested' much cochineal.

About **Lorquí,** 7 miles farther north, lie many rice fields. It has a small natron-lake. It was the Roman *Ilorci*; and near here in 211 B.C. Publius and Gnæus Scipio were separately defeated and slain by the Carthaginians.

Archena, 4 miles farther north, is the station for the *Baños de Archena* in a valley some 5 miles to the southwest, with warm sulphur-springs (126° Fahr.), one of the most important springs in the country.

Cieza (14 miles north of Archena), with charming situation in the midst of huertas of almost incredible fertility, is to become the terminus of a line leading from Villena (cf. p. 133). To the northwest of Cieza for some miles and through a desert-like region the railway creeps up the valley of the Segura to **Minas,** where that river is joined by the Mundo. At their confluence are valuable sulphur mines, worked of old by the Romans, and now a valuable state property. Then, proceeding through more mountainous country and a further desolate district, the line reaches Chinchilla, for which see above.

(5) Murcia

Murcia, capital of the Province of Murcia, with a population of *c.* 32,000, is situated on the Segura, the river that makes possible the fertile huertas of the province. Its climate is cold in winter and extremely hot in summer, as it

is often visited by a disagreeable wind resembling the sirocco. The older part of the town, Moorish in origin, lies on the northern bank of the river. Near the main bridge is the *Arenal*, or *Plaza de la Constitución*, where are held the Wednesday and Saturday markets, when peasants in picturesque garb offer their wares for sale. To the east of the plaza and bordering the river is the *Plaza de la Reina Victoria*, from which extends to the east a newly laid-out park. The great promenade of the city is the *Paseo del Malecón*, beautiful with tropical plants and shrubs, on the river embankment to the west of the Arenal. It commands a fine view of the surrounding country and of Monte Agudo crowned by its ruined Moorish castle.

The *Cathedral*, superseding the mosque that once occupied this spot, is the chief attraction architecturally. Originally in 14th-century Gothic, it has been modernized. Its façade, rococo in style, together with the lofty bell-tower to the north, make an imposing *ensemble*. The south transept portal, the Puerta de los Apóstoles, is in the earlier Gothic style. To the rear of the Cathedral is the Capilla de los Vélez, which has a unique feature in the carved stone chain that encircles it. The interior of the Cathedral contains some objects of interest: the beautifully carved choir stalls, the relief of the Nativity in the 4th chapel on the right, the beautiful door leading to the sacristy, and the statues of kings and saints in the Capilla Mayor, which also contains an urn in which repose the vital organs of Alfonso the Learned, who recovered the city from the Moors. The interior of the Capilla de los Vélez, which is said to be in imitation of the Chapel of the Constable in Burgos, is very ornate.

A few blocks to the southeast of the Cathedral, in the *Church of San Juan*, are two notable statues of St. Paul and John the Baptist by the Murcian sculptor, Francisco Zarcillo (1707–81). More work by this artist is seen in the retablo in the *Church of San Miguel* in the northwestern part of the city, and especially in the *Ermita de Jesús* (entrance through the house to the right) farther west, where are kept the nine Pasos, groups representing the passion of Christ, which are carried in procession on Good Friday.

A drive or tramp — if it be not too hot! — to the top of Monte Agudo will afford excellent views of the huertas and city.

(6) From Chinchilla to Madrid

From Chinchilla it is 186 miles to the capital.

Albacete (11 miles beyond Chinchilla) is the first town of importance, with 8 highways radiating from it almost as symmetrically as if they were the spokes of a wheel. The motorist will stop in Albacete, perhaps, to examine the famous knives that are here manufactured. Just north of the town the railway crosses the *Canal de María Cristina*, which serves the double purpose of draining the malarial marshes to the south and of irrigating the fertile district around Albacete.

To the left of **Criptana** (76 miles beyond Albacete) on the slope of the Sierra de Molinos is a group of some two dozen windmills, the scene, so it is generally thought, of Don Quixote's famed adventure. The windmills are believed by the peasantry to have belonged to Don Quixote, as, in a very emphatic sense, they have — for 300 years and more!

Alcázar de San Juan (93 miles from Chinchilla, and exactly the same distance from Madrid) is the junction for the line from Madrid to Sevilla. For that part of our route lying beyond Alcázar de San Juan, see p. 191, and for Madrid, p. 40.

FROM VALENCIA, ALICANTE, OR CARTAGENA TO ALMERÍA OR GRANADA

For the routes from Valencia to Alicante, see p. 116; for those from Alicante to Cartagena, p. 117; and for the route from Cartagena to Murcia and to Alcantarilla, p. 134. It is a long day's journey from Alcantarilla to Granada (201 miles), and if the trip is to be made in a day, the start for the tourist must be from Cartagena or Murcia. It is better, however, to break the journey at Guadix, which one reaches about eight in the evening, since the connections do not get one into Granada till near midnight; and if the train should be late —

The morning train from Cartagena with stop at Murcia makes good connections at **Alcantarilla.** Between Alcantarilla and Baza the line never gets away from the mountains, though often they lie at a distance on the horizon, when

they are usually a dark blue; but sometimes they come nearer, when they are of many colors.

South of **Lorca** (36 miles from Alcantarilla) is the mighty dam, the **Pantano de Puentes,** 84 ft. thick at its base and 1500 ft. high. Checkered has been its history. Begun in 1755, it was not originally finished till 1789. In 1802, two months after the reservoir was filled for the first time, it gave way, desolating a large section of country. It was restored in 1886 and is now the source of great luxuriance in the surrounding huertas.

Huércal-Overa is the first station in Andalusia; and beyond is the fine valley of the Almanzora, with the summits of the Sierra de los Filabres (5820 ft.) against the sky to the south.

Before reaching Baza the line runs through a mining district, an aërial 'railway' carrying the ore-cars across the valley.

At **Albox** (76 miles; 1092 ft.) the line begins to climb steadily; at **Baza** (119 miles) it has reached a height of 2828 ft.; then amid scenery that grows wilder it keeps on climbing until, just before coming to **Baul** (123½ miles), it has reached the highest point on the line (4352 ft.). From here it gradually descends to **Guadix** (3084 ft.).

If the tourist stops for the night at Guadix, he should rise betimes in the morning so as to visit the *Barrio de Santiago*, with its many picturesque baby peaks and pinnacles and its many mediæval and modern cave-dwellings, inhabited by gypsies.

For the routes from Guadix to Almería (62 miles) and to Granada (49 miles) see p. 146, and for Granada, see below.

GRANADA

GRANADA, which holds within its circuit the rare gem of the Alhambra, is in large part a city of the plain. In its northeast section, however, it spreads out over the hill of the Albaicín and on the east it includes the Alhambra Hill which rises precipitously from the gorge of the Darro River. The River Genil bounds the city on the south. The city numbers some 80,000 inhabitants.

The two railway stations, the *Estación de los Ferrocarriles Andaluces*, for trains to Bobadilla and places south, and the

Estación de los Ferrocarriles del Sur, for trains to Moreda and places to the north, are situated to the northwest of the city, about 1½ miles from the principal city hotels and 2 miles from those on the Alhambra Hill.

On the way from the station to the Alhambra one may perhaps drive through the *Gran Vía de Colón*, a broad new street lined with modern buildings, a striking contrast to the mediævalism to be found on the hill.

(1) The Alhambra

Turning to the left from this avenue of Columbus into the *Plaza de Rodríguez Bolívar*, formerly the *Plaza Nueva*, and from there into one of the narrow, winding streets common in Granada, the *Calle de Gomeres*, one soon reaches the *Puerta de las Granadas* of the time of Charles V, upon which are sculptured three open pomegranates (*granadas*, in Spanish). At this portal one leaves behind the heat and dust of everyday Granada and enters Nature's own domain, wherein are grand old trees — tall English elms — shrubs and vines, murmuring streams and singing birds. The nightingales, especially, love this sylvan retreat. This park occupies the valley between the Hill of the Alhambra on the north and the Hill of the Moors on the south, on the latter of which are located the so-called *Vermillion Towers* built by the Moors as a part of their defense, now used as a prison. Near the east end of the park is a small *museum*. The cog-wheel tram line which climbs the hill from the *Questa de Vistillas* has its terminus at this point. Tourist hotels and charming *pensions* are located in the park, so that it is possible to live in this Paradise for the length of one's stay in Granada.

The Alhambra Hill, the last great stronghold of the Moors in Spain, is enclosed by a wall of fortification and contains the Moorish Citadel, the Alhambra Palace, and the Alhambra Alta, where are the minor residences of the Sultan's retainers. It owes its elevation to fame to the renowned Mohammed I, founder of the Nasride Dynasty (13th century), who here built his royal residence. Many of his descendants added to his modest structure, notably Yusuf I (1333–54), who laid out the Court of the Myrtles and began the Palace of Comares and the Baths; and Mohammed V,

ALHAMBRA HILL
Approximate Scale in Yards
0 50 100 200 300
D A R R O
R I V E R
Palace of the Alhambra
Alcazaba
Plaza de los Aljibes
Generalife
Alta Alhambra
1-Puerta de las Granadas
2-Fountain of Charles V
3-Gate of Justice
4-Torre de la Vela
5-Partal Gardens
6-Palace of Charles V
7-Entrance to Alhambra Palace
8-Patio de Mexuar
9-Mexuar
10-Court of the Myrtles
11-Hall of the Ambassadors
12-Court of the Lions
13-Patio de Daraxa
14-Patio de la Reja
15-Queen's Boudoir
16-Carmen de Arrat'a
17-Torre de las Damas
18-Mosque
19-Torre de los Picos
20-Puerta de Hierro
21-Torre de la Cautiva
22-Torre de las Infantas
23-Torre del Agua
24-Torre de los Siete Suelos
25-Torre de las Cabezas
26-Puerta del Carril
27-Church of Santa Maria
28-Convent of San Francisco
29-Washington Irving Hotel
30-Mirador
31-Seat of the Moor
L. Clifton Lemmon-'41

son of Yusuf, who finished his father's work and built the Court of the Lions.

The principal entrance to the Alhambra grounds is through the imposing *Tower-Gate of Justice*, the *Puerta de la Justicia*, so called because here the kings or judges sat, as in Bible times, to hear cases and dispense justice. Above the horseshoe arch of the outer gate is carved a hand and above the inner arch a key. According to local legend, the magical spell that sustains the Alhambra would be broken should ever the hand reach down and take the key. Emerging from this tower-gate one finds to the west the *Plaza de los Aljibes*, underneath which is the cistern (100 × 20 × 26 ft.) cut out of the living rock and filled with water from the Darro, which makes possible the fountains of the Alhambra.

Farther to the west, and reached through the *Puerta de la Alcazaba*, is the *Citadel*, or *Alcazaba*, crowned by the **Torre de la Vela** (85 ft.). A climb to the top should be made. It was from this eminence that Cardinal Mendoza, upon the fall of Granada, raised the Christian flag on January 2, 1492, an act that marked the end of the 777 years of Moorish rule in Spain. The bell in the tower rings frequently during the night to give the signal for the flow of water in the irrigation ditches.

The view from the tower is magnificent. To the east one looks across to the wooded slopes of the Cerro del Sol, with the summer palace of the Moors, the Generalife, standing out white amid its foliage, while in the foreground below lies the Alhambra, with its gardens and its red walls and towers that give the palace its name (the Arabic *alhamra* meaning 'red'); to the south and east stretches the rugged range of the Sierra Nevada, snow-crowned, with lesser ranges in the nearer distance, and close at hand the trees of the park with the red towers of the Alhambra Palace Hotel on their border; to the west some 500 ft. below, the city of Granada in its fertile vega that extends for miles, shut in by mountains on the horizon line; and on the north the slopes of the Albaicín, the oldest quarter of Granada and now the home of gypsies.

From the citadel one retraces his steps, lingering for a bit in the charming *Bastion Garden* (*Jardín de los Adarves*), and finally reaching, beyond the *Plaza de los Aljibes*, a monumental structure, the unfinished *Palace of Charles V*, which is a fine example of Italian Renaissance architecture with a

circular court surrounded by a splendid colonnade in two stories. In any other place this building might receive high praise, yet here in this Moorish domain it is sadly out of place, and one's admiration is swallowed up in his regret for the Moorish buildings destroyed in the process of its construction.

At the north side of this palace and in its rear is the humble entrance to the Moorish palace, the original grand entrance being blocked by Charles V's palace. Here tickets of admission may be purchased. If one is planning to make a stay of several days in Granada with frequent visits to the **ALHAMBRA,** it is well to buy a three-day ticket (round in shape, 10 p.) that will admit the holder to parts of the palace otherwise closed. It is also advisable to choose early morning or late afternoon for one's first visit, for then the lengthened shadows give the best effect to the dainty grace of the architecture. Noontide is no time for fairies or genii.

On entering the Moorish palace one may feel with Washington Irving as 'if transported by a magic wand, into other times and an Oriental realm, where one treads the scenes of Arabian story.' One finds himself in the spacious **COURT OF THE MYRTLES,** 150 ft. in length and 80 in breadth, paved with marble, in the centre of which, between two rows of closely clipped myrtle hedges, is a pool of water that reflects the beauties of the surrounding architecture.

To the north, beyond the arcaded *Sala de la Barca,* is the great **HALL OF THE AMBASSADORS,** the sumptuous audience chamber of the Moorish kings, surmounted by the *Tower of Comares.* The hall, 37 ft. square and 60 high, is on the edge of the cliff overlooking the Darro and the Albaicín, and was built strong for defense. The thickness of the walls is indicated by the depth of the window recesses. From these windows Charles V looked when he uttered the words: 'Ill-fated the man who lost all this!' From the window to the east one looks across to the picturesque tower known as the *Queen's Boudoir.* The tiles of the hall, the finest in the palace, the rich and varied arabesques of the stucco decorations, the beautiful ceiling of larchwood, and the high windows of pierced alabaster, are details to arouse admiration and wonder.

In a vaulted chamber underneath this hall the unlucky Boabdil was confined by his cruel father and only escaped

by the wit of his mother who, by means of a rope of scarfs, lowered him to the valley below, where a fleet charger was in waiting to carry him to safety.

Enclosing the Court of the Myrtles on the south is an arcade with pretty latticed balcony, whence the women of the harem might enjoy, unseen, the beauty and life of the court below.

A door to the east opens into the famous **Court of the Lions**, so named because of the 12 lions that support the basin of the fountain, lions, as a recent writer has remarked, that look more like poodles than like lions. Here one is dazzled by the richness of the architectural design. Around the court runs an arcade composed of slender marble columns in pairs supporting arches of the most delicate lacelike design of the trellis pattern into which is interwoven cufic inscriptions, the most frequently used being the motto of Mohammed I, 'There is no conqueror but God.' At the east and west ends of the court are charming pavilions with half-orange domed roofs.

The apartment on the east side of the court, which consists of a series of archways draped by fragile stalactite hangings, bears the name of the *Hall of Justice*. On its walls are quaint old paintings on leather of Arab kings and scenes of chivalry. Bordering the court on the south is the *Hall of the Abencerrages*, which is entered through beautiful doors that swing on pivotal hinges. The ceiling is especially noteworthy. This is the spot, if the story be true, where the chief men of the noble family of the Abencerrages were beheaded by a jealous sovereign; their bloodstains in the pavement are still pointed out and their ghosts are said to haunt the place.

Across the court is a happier apartment, the *Hall of the Two Sisters*, the sisters being two immense stones in the pavement. In this room the arabesques attain their utmost delicacy, their intricacies entangling the eye in a maze of lines; the tiles are most lustrous; and the honeycomb vaulting is a marvel of the builder's imagination and skill. It is said there are 5000 cells in the great dome. Over the entrances are latticed balconies. In one corner of the room is the celebrated Alhambra vase of exquisite Hispano-Moresque workmanship, reputed to have been discovered full of gold. Beyond the Hall of the Two Sisters one looks through to the

Mirador de Daraxa, a charming alcove with an *ajimez* window looking out onto the green of the *Garden of Daraxa*, or, as Irving has christened it, the *Garden of Lindaraxa*. In these apartments of the winter palace of the harem, one may choose to linger and give free play to his imagination, recalling in fancy the time when these rooms, adorned with rich hangings and colorful rugs, their recesses filled with luxurious divans, were the scene of sensuous Oriental life — a real Aladdin's palace!

But there are other rooms in the palace to be seen: the *Mexuar*, or *Council Chamber*, to the west of the Court of the Myrtles, used in Spanish times as a chapel, and the tiny mosque adjoining. From the *Patio de Mexuar* one may descend to the **Baths**. The first room, the *Sala de las Camas*, rich in ornamentation, has alcoves for couches on which the bathers might lounge after the bath and listen to the musicians in the balconies above. Of the baths themselves parts have been destroyed, though the chamber of the vapor bath lighted by star-like apertures in the wall and some of the large marble bathing-tubs are left.

The baths open upon the *Patio de Daraxa*, with its fountain and cypress trees, already seen from above. Overlooking this garden is the wing of the palace in which Washington Irving lived and dreamed and wrote. His room on the second floor, decorated by Charles V, now bare of furniture, contains the *Archives of the Alhambra*. To the west of the Patio de Daraxa is another court, the pretty little *Patio de la Reja*, with a fountain and four cypresses.

A passage from this patio leads to the Hall of the Ambassadors, from whence one may visit the **Peinador de la Reina**, or *Queen's Boudoir*, perched high in air like an eagle's nest. It is decorated with frescoes of the time of Charles V, in the midst of which myriads of visitors have signed their names, some of them names of note. In the floor are perforations said to be for the purpose of admitting perfumed air from below. The views from this aërial pavilion are glorious.

The eastern section of the Hill of the Alhambra is in part filled with gardens and old buildings, some of them in a state of decay, and some of private ownership. The visitor will wish to see the *Carmen de Arratía*, with its pool guarded by two Arabic lions and the little mosque near by; as also

the more famous towers that rise from the wall of fortification: the *Tower of the Women*, *Torre de las Damas*, where are strange old Arab frescoes; the battlemented *Torre de los Picos*; the *Tower of the Captives*, *Torre de la Cautiva*, with beautiful stucco decorations; the *Tower of the Princesses*, *Torre de las Infantas*, overlooking the deep ravine of the Cuesta del Rey Chico, in which one will call to mind Irving's 'Legend of the Beautiful Princesses'; the *Torre del Agua*, a reservoir for the water brought by the aqueduct that here spans the Cuesta del Rey Chico; and the wreck of the *Torre de los Siete Suelos*, or *Tower of the Seven Stories*, in the rear of the Washington Irving Hotel, in which is the blocked-up gate through which, tradition tells us, the unfortunate Boabdil, upon the fall of Granada, made his last exit from this Moorish stronghold, travelling out over the bare hills to the spot still called the 'Last Sigh of the Moor,' where his mother reproved him for 'weeping like a woman over what he could not defend as a man.' At Boabdil's request this gate was walled up that no one henceforth might pass through it.

Northeast of the Alhambra Hill, on the slope of the Cerro del Sol, is the **Palacio de Generalife**, the *Summer Palace of the Moors*. One enters through a long cypress-lined avenue. The palace itself is similar, though inferior in its decorations, to the Alhambra Palace and need not detain one long; but the **GARDEN** is the finest example of a Moorish pleasure garden to be found in Spain. The vista of the oleander-shaded pool, over which tiny fountains play against a background of lacy architecture, is beyond all praise — a picture familiar to every one. Overlooking the garden is a *Mirador*, or *Lookout*, from which may be obtained superb views of the garden and, in the distance, the tawny-red towers of the Alhambra, with the city and mountains beyond.

(2) The City

After the charm of the Alhambra Hill and Park, one is loath to explore the city below. And yet one should not miss the drive along the bank of the Darro under the towers of the Alhambra, where one may see an interesting phase of life and enjoy the views and picturesque bridges that span with a single arch the deep river-bed. Perhaps the best view

of the Alhambra from the town is to be had from the *Church of San Nicolás* on the hill above. Lovers of Irving's tales and legends will want to hunt up the *House of the Weathercock*, the *Casa del Gallo*, near the *Plaza San Miguel*, which is all that is left of the old Moorish Alcázar of Aben Habuz. One may also wish to explore the gypsy quarter in this region, where these people live in whitewashed caves lighted by electricity.

One will certainly wish to visit the massive **CATHEDRAL,** said to be one of the finest Renaissance churches in Spain, which contains a number of paintings by noted Spanish artists, and which holds the honored dust of the Catholic Kings. In the **ROYAL CHAPEL,** behind a reja of marvellous workmanship, may be seen the monuments of Ferdinand and Isabella and of their daughter, the mad Joanna, and her husband, Philip the Handsome of Austria. Both monuments are skilfully executed, that of the Catholic Kings being the work of the Italian Domenico Fancelli, the other of Bartolomé Ordóñez. The richly carved retablo is the work of Philip Vigarní, its wooden panels depicting historical scenes connected with the surrender of Granada. In front of the retablo are the kneeling figures of Ferdinand and Isabella. Descending a short stairway, one reaches the crypt, which holds the leaden coffins that contain the royal dust.

A walk to the elm-shaded *Paseo del Salón* along the bank of the Genil may allure certain travellers. At its western extremity is a bronze statue of Queen Isabella approving the plans of Columbus at Santa Fé, a work of Benlliure (1892).

EXCURSIONS FROM GRANADA

(1) Shorter Excursions

The shortest of all the excursions from Granada is to the *Convento de Cartuja*, locally spoken of as the *Cartuja*, the secularized Carthusian convent, some three-fourths of a mile north of the city. It is best visited during some drive about the town, for it is on an execrable highway, the Camino de Cartuja, and the path by the side of the road is apt to be as dusty as the road itself; nor are the surroundings any more attractive.

One visits the convent to see the rich ornamentation of

parts of the interior where rare marbles of various kinds and semi-precious stones are wrought into fantastic and eccentric patterns. Many will question the good taste of the decorations, yet all will admire the inlay work in the doors of the choir and sacristy and the presses in the latter, which Mr. Calvert has pronounced the 'finest of their kind in the world.'

Five miles to the west of Granada is **Santa Fé** on the highway leading to Loja (p. 148). Though Santa Fé is to-day but a miserable town, it boasts a romantic history. Called into being by the Catholic Kings and built in 80 days, so tradition has it, in the regular form of a Roman camp, it formed the headquarters for the army during the siege of Granada. It was here that the capitulation of Granada was signed in 1491; and from here that Columbus set out for Palos whence he was to sail on his voyage of discovery that was to change the history of the world. It was here, too, that he later found, 'when success had rewarded his toils, that every pledge previously agreed upon was scandalously disregarded.'

(2) The Sierra Nevada

The world of tourists has long known in the most hazy of ways of the attractions of the **SIERRA NEVADA,** the range to the southeast of Granada; but hitherto few have been the travellers who have braved the 'roughing it' that a visit to them demanded. Donkeys were almost a necessity, and a guide; and one needed two days, or four, or a week for such a trip. However, with the opening of the new electric railway in 1925 up the valley of the Genil to **Güéjar Sierra** (3805 ft.), through much very fine scenery, a visit to the Sierra Nevada has now become an easy excursion; and as it is made better known, the numbers of tourists who seek its allurements will increase.

On reaching Güéjar, it is best, if one is spending but a day on the excursion, to take the motor omnibus for the three miles up into the heart of the mountains to the *Hotel Sierra Nevada*, a *dépendance* of the Alhambra Palace Hotel in Granada, and with an altitude of 4875 ft. The hotel is substantially, almost massively built, with an outlook or outlooks on the Nevadas that change with every hour of the

day. There are many attractive tramps to be taken by the less adventurous; and for the more ambitious there are climbs to the top of the *Picacho de Veleta* (11,141 ft.) or the *Mulhacén* (11,313 ft.) or other peaks, nearer or farther away. From the top of the Veleta the yellow line of the Spanish coast with its breakers can be discerned against the blue of the Mediterranean; and it is even said that tourists with sufficient imagination can, of a clear day, descry the African coast — 130 miles away as a bird would fly.

A new highway from Granada has been projected through the Sierra Nevada, which will wind around the slopes of both the Veleta and the Mulhacén, climbing for thousands of feet and meeting another scenic road that runs to the east of **Órgiva.** From Órgiva a good road runs to **Motril,** near the Mediterranean, which soon becomes a coast road leading to Málaga and beyond.

FROM GRANADA OR ALMERÍA TO MADRID

The railway from Granada (36 miles) converges with that from Almería (77 miles) at Moreda. From Moreda it is 73 miles to Baeza, junction for the line from Sevilla to Madrid. Trains from Granada require 5–6½ hrs. to Baeza and 11½–18 hrs. to Madrid; those from Almería, 7½–8¾ hrs. to Baeza and 14–20 to Madrid. Tourists who are planning to make no stop between Granada and Madrid may on Mondays, Wednesdays, Fridays, and Sundays take a through sleeping-car in 11½–12 hrs. (in the opposite direction on Tuesdays, Thursdays, Saturdays and Sundays).

Almería, with a population of *c.* 49,000, is picturesquely situated on the Golfo de Almería, and is reached by coasting steamers from Málaga or Cartagena. In front lies its magnificent harbor, the *Portus Magnus* of the Romans; and behind it and its riviera rise various ranges of mountains, the highest of which in the Sierra Alhamilla reaches a height of 4735 ft. But for the disagreeable winds from the sea, the climate would be one of the most desirable in Spain. In the immediate vicinity are huertas of sub-tropical luxuriance; and from the town are exported great quantities of grapes, oranges, almonds, and esparto fibre, while figs, cacti, lemons, corn, and sugar-cane grow also in profusion. In the neigh-

boring mountains are found crystals, spars, agates, and amethysts.

The tourist who has not seen a fortress-church elsewhere will be greatly interested in the *Cathedral* which stands near the centre of the town. It is very like a castle, with massive towers and embattled walls, with Corinthian façade and Gothic interior; it dates from the 14th century, with 16th-century additions, and was considerably damaged by the earthquake of 1522. Fine views are to be had from the hills on the west, on which are the ruined *Castillo de San Cristóbal* and the Moorish *Alcazaba* with the huge *Torreón de Homenaje.*

The railway from Almería to Moreda runs for a while up the Valley of the River Almería and later down the Valley of the Guadix, the highest point being near **Huéneja** (49 miles). **Guadix** (61 miles) is the junction for Baza and Murcia and the point at which the tourist may wish to break his journey, if coming from, or bound for, Murcia (cf. p. 137). A suburb of Guadix is of interest for its cave-dwellings which are inhabited by gypsies.

From Guadix it is 16 miles to **Moreda**; and here the line is joined by that from Granada. Beyond Moreda are to be had views of the Sierra Nevadas (on the left). A few miles beyond **Larva** (35½ miles from Moreda) the railway crosses the deep gorge of the River Salado on a stone bridge a fifth of a mile long. Some miles farther on, midway between **Los Propios** and **Jódar,** the line crosses the Jandula at its confluence with the Guadalquivir; it then follows down the valley of this latter river for miles, crossing it after a while, and then after other miles turning north and crossing the Guadalimar a little before reaching the station of Baeza, where it connects with the line from Sevilla to Madrid. For the route from Baeza Station to Madrid, see p. 190.

A second route from Granada to Madrid is by motor car or motor omnibus from Granada to **Jaén** (49 miles) over, in part, good roads, through some interesting scenery. From the pass on the Sierra del Añuar one gets magnificent views of the Sierra Nevada to the southeast. Farther on the highway crosses the Sierra de Lucena by the Puerto Carretero or **Carretero Pass.** From Jaén the route is by rail to Espelúy, where connection is made with the Sevilla-Madrid line, for which see pp. 190–192.

FROM GRANADA TO MÁLAGA

Passengers proceeding from Granada to Málaga (or in the reverse direction) must change cars at Bobadilla. There are two trains each day, the distance and time between Granada and Bobadilla being 76½ miles and *c.* 3–4 hrs., and between Granada and Málaga, 119½ miles and 6–6¾ hrs. There is a stop of about half an hour at Bobadilla. The thrice-a-week direct service between Granada and Málaga has been discontinued.

(1) From Granada to Bobadilla

In a general way the railway from Granada follows down the valley of the Genil, but for miles at a considerable distance to the north of the river. In part the route is very scenic. On leaving Granada one notes the mighty Albaicín, and, in the background, the Sierra Nevada. In the nearer distance are olive-clad slopes rising from the fertile river valley.

At 5½ miles is **Atarfe,** the station for **Santa Fé,** three miles to the south (most easily reached by motor from Granada, cf. p. 145). Beyond Atarfe, on the right rise the Sierra de Elvira, a bleak Jurassic range; and at 9½ miles is **Pinos-Puente,** with picturesque situation, the scene of an overwhelming defeat of the Castilians by the Moors in 1319, but of interest to the tourist because it was here that Columbus, after he had left the Catholic Kings subsequent to his months of fruitless negotiations and had actually started for France, was overtaken by the messenger of Isabella, who summoned the Genoese back to the Castile-Aragonese Court at Santa Fé.

After a while the railway gradually draws nearer to the Genil and at 31½ miles reaches **Loja,** 'a town of many waters,' considered by the Moors as one of the 'keys of Granada.' It was captured in 1488 by the Catholic Kings after a siegé of 30 days.

A dozen miles to the southwest of Loja lies **Alhama,** another of the 'keys' to Granada,' also captured by the Spaniards (in 1482), the traditions connected wherewith having inspired Byron's ballad on the 'Conquest of Alhama,' with its haunting refrain. Below the town are the *Thermal Springs of Alhama,* dating from Roman and Moorish times.

Beyond Loja the railway crosses the Genil and then runs away from that river toward the southwest. After a few miles it crosses the Río Frío on a fine bridge over 200 ft. high. To the right of **La Peña,** at 61½ miles, rises the Gibraltar-like rock of the *Peña de los Enamorados,* from the crest of which, so the local tradition has it, a Moorish maiden and her lover, a Spanish knight, in order to elude their pursuers, hurled themselves, locked in each other's arms. The story is also to be found in Southey's ballad of 'The Lover's Rock.' Just beyond La Peña, the railway crosses the Guadalhorce and continuing to the southwest in 5 miles reaches **Antequera,** finely located at the foot of the Sierra de los Torcales.

Here the tourist of the rail will wish he were 'motoring through,' for in this vicinity there is so much of interest; and the tourist who is not hurried may well stop off till the next train. Among other monuments worthy of a visit is the *Arco de los Gigantes,* an arch erected in honor of Philip II in 1565. The *Church of San Sebastián* is most amazingly distinguished, its dome surmounted by a colossal statue of an angel in gilded bronze armed cap-à-pie, from whose neck is suspended a reliquary containing the bones of Santa Eufemia, the patron saint of the city.

A ten minutes' walk to the east of the city will bring one to the *Cueva de Menga,* a prehistoric chamber, some 65 feet in depth, built of enormous stones, long known to the local shepherds, but first critically examined in 1842. Originally it was covered by a tumulus; but this has been cleared off and the interior cleared out. The cairn has been declared a national monument, and it is regarded as one of the largest prehistoric cairns in the Peninsula.

Several miles to the southwest of Antequera on the old highway leading to Málaga, as the road reaches its highest point on the eastern spurs of the Sierra de Abdalajís, one comes to a *lusus naturae,* an assemblage of rocks that have the appearance of a deserted town and that are well worth a visit. (Most of the rest of this old road to Málaga is scenic, though it is in only tolerable condition.)

The railway continues to the west of Antequera, with views of the Abdalajís on the left, and in ten minutes reaches **Bobadilla,** having again crossed the Guadalhorce.

At Bobadilla meet, in addition to the line from Granada, lines from Málaga, from Algeciras, and from Córdoba, which

latter line has been joined at La Roda, 15 miles to the north, by a line from Cádiz and Sevilla. Practically all trains stop at Bobadilla long enough for meals at the station restaurant.

(2) From Bobadilla to Málaga

The railway from Bobadilla (1235 ft.) leads off to the southwest down the valley of the Guadalhorce for 8 miles to **Gobantes** (975 ft.), with a fine gray mountain on the right for much of the way, and crosses the river just before reaching the station. Beyond Gobantes begins a rapid descent, the railway passing through a dozen tunnels (of which the total length is 3¼ miles) and over half as many great bridges, skirting for miles the magnificent **GORGE OF EL CHORRO,** the finest gorge in Spain and hardly surpassed in Europe. The tourist should make preparation for the gorge by finding a seat on the right next the window, for the views are so fine, yet so fleeting, that the best spot for observation is none too good. One hardly knows whether he is the more stirred by the savage grandeur of the scene, or by the remarkable engineering that laid out the railway; and one could wish that the train would fairly creep along these miles. It was only with the building of the railway that the gorge became passable: there is now a good path along it or through it. It is best never to hurry in this land of mañana; and surely here is a place to linger. The good walker will be tempted to leave his belongings in some one's care and, stopping at Gobantes, walk through the gorge as far as to **Chorro,** 4½ miles, or even farther, returning to Chorro, whence he can catch the late train to Málaga.

Beyond Chorro come the final tunnels; and then the stern grandeur of the gorge yields to scenes of semi-tropical luxuriance as the highly cultivated plain of Lower Andalusia opens to view.

On reaching **Alora** (330 ft., midway between Bobadilla and Málaga) the tourist perceives himself well within the realm of the vine and of the olive, while in the surrounding huertas are as fine orange and lemon groves as can be found anywhere in the world. From Alora a motor omnibus runs regularly to the **Baths of Carratraca** (10½ miles). Miles above, and again miles below, Alora the railway crosses the Guadalhorce, following down the valley, until after a while it leaves

the river and turns to the north, and so reaches its terminus on the edge of Málaga and not far from the port.

(3) Málaga

MÁLAGA is the ancient *Malaca* of the Phœnicians, who gave it this name because of its chief industry, the salting of fish (from *malac*, meaning '*to salt*'). Reminders of this early period and of the Roman period that followed are to be discovered in the coins found in the soil. The Moorish period (711–1487) was one of great glory. 'An earthly Paradise' the place was styled by some of the Arab writers. On the capture of the city in 1487 by Ferdinand and Isabella, who imposed unspeakably cruel terms on the inhabitants, the town fell from its high estate.

The present city of over 150,000 inhabitants, situated in the midst of fertile gardens, with a port where ocean liners and smaller craft enliven the scene, is hemmed in by encircling mountains that protect it from the cold winds of the north, and give it one of the mildest winter climates in Europe. It is a busy manufacturing and commercial place whose large and imposing public buildings bespeak the energy and prosperity of its people. The River Guadalmedina divides the old town from the newer portion to the west, while the height of the Gibralfaro, crowned by its ruined *Moorish castle*, guards it on the east. Beyond this castle mount to the east is the suburb, **Caleta,** with pretty villas and gardens bordering on the sea.

The harbor, which in Arab times reached much farther inland, was improved in 1881. Very attractive are its broad quays, bordered by lovely shaded promenades — the *Paseo de Heredia*, and the *Paseo de Alfonso XIII* and the *Parque*, gay with palms and flowers. Continuing the Paseo de Alfonso XIII to the west is the *Paseo de Alameda* lined with plane trees; and two blocks to the north stands the *Market*, once the Arab Arsenal fronting the wharf, as its two Moorish arches and its motto, 'there is no conqueror but God,' attest.

Where stood the mosque in Moorish days, now stands the massive white limestone **Cathedral** towering above the surrounding buildings. It was begun in the 16th century, though not completed for 200 years — nor is it yet complete. Diego de Siloe, who also planned the Granada Cathedral, is

supposed to have been the architect of this Renaissance building, which presents some unusual features. The interior is spacious and impressive. The vaulting in low domes highly ornamented is curious and interesting. The Capilla Mayor enclosed by fluted columns is the work of Alonso Cano. In the Capilla Real is the Madonna of Victory carried by the Catholic Kings in their campaigns. On either side of the altar are the kneeling figures of these sovereigns. The view from the top of the tower is worth the climb, although a more extensive (but less picturesque) view may be obtained from the *Castillo Gibralfaro*.

The spot where the tent of the Catholic Kings was pitched is now marked by the *Church of El Cristo de la Victoria* on the *Calle de la Victoria*.

To the east of the Cathedral, on a rise of ground, is the ruined *Alcazaba* or *Citadel of the Moors*, now a gypsy quarter quite uninviting to any but the antiquarian. The adjoining Gibralfaro (Hill of the Lighthouse) may be ascended from the *Coracha*. For admission to the fortress one must present his card at the Military Office, Alameda de Colón 2, in the morning, and receive a permit.

Beyond the Gibralfaro is the *English Cemetery*, the entrance guarded by two British lions. Here is also a small *English Church*.

There are several excursions that may well be made from Málaga, if time permit. Chief in importance, perhaps, is that of two or three miles to the country estate or **HACIENDA DE LA CONCEPCIÓN**. On the way one notices the reclamation of land that is taking place all along the river, and the heightening of its embankments to prevent floods in the rainy season. The estate of La Concepción, laid out some 80 years ago by an American and now owned by a Spanish gentleman of Bilbao, is almost tropical in its luxuriance. There are trees and flowering plants from many climes, and rare and noble palms, and tiny pools and a little classic temple containing Roman remains found in the vicinity.

The ascent of the Cerro de San Antonio to the northeast of Málaga, for which one needs some three or four hours and a guide, is also worth while, as is also an excursion of 25 miles by light railway to **Coín** (679 ft.) finely situated among the Sierra de la Serrerezuela to the west. A light railway also runs to the east along the coast to **Torre del Mar** (19 miles)

and then inland to **Ventas de Zafarraya** (42 miles), whence it is a dozen miles by highway to **Alhama** (p. 148).

FROM MÁLAGA TO MADRID

A morning express train with first- and third-class coaches, running via Jaén, reaches Madrid in 14 hrs. An express train starting in the late afternoon with first-class through coaches runs by the direct route (via Córdoba) from Málaga to Madrid daily in 13½ hrs.; a sleeping-car is attached to this train on Tuesdays, Thursdays, Saturdays, and Sundays (in the reverse direction on the same days); a dining-car is added at Bobadilla. There are other daily trains each way, with first- and third-class coaches that make the distance in from *c.* 20 to 21½ hrs.

From Bobadilla the tourist will have choice of three routes to Madrid: (1) via Córdoba, as noted above; (2) via Puente Genil and Espelúy; and (3) via Granada and Baeza.

(1) From Málaga to Bobadilla

For the route from Málaga to Bobadilla, reversed, see pp. 150–151.

If one has never stopped to see the **GORGE OF EL CHORRO,** it is advisable to book one's luggage to Bobadilla (arrangements are best made through the hotel porter), leave Málaga by the late morning train with lunch in one's pocket, stop off at *El Chorro*, tramp for an hour or so to the east, return to El Chorro and from there continue one's walk through or along the gorge to *Gobantes*, where one may catch the early evening train north. At Bobadilla he will have time to secure his luggage and transfer to the through train for Madrid. For Bobadilla, see pp. 149–150.

(2) From Bobadilla to Madrid via Córdoba

Between Bobadilla and Córdoba it is 77 miles, and this part of the route is made in from *c.* 3 to 5 hrs. From Bobadilla (1235 ft.) the line continues to ascend, passing on the right in 7 miles **Fuente Piedra,** famed for its mineral springs, and on the left a large salt lake, the *Laguna de Fuente de*

Piedra. Two miles before reaching **La Roda** (15 miles from Bobadilla) in a deep cut the railway attains its highest point (1475 ft.). From La Roda leads a branch line to the west to Sevilla and Cádiz, for which see p. 168.

Before reaching **Puente Genil,** 15 miles farther on, the railway crosses the Genil by a lofty bridge. From a little beyond Puente Genil another branch railway leads to the east and north to Jaén and Espelúy, for which see below.

A few miles beyond Puente Genil, on the left are two small lakes, *Zoñar* and *Rincón*, and on the right the old Moorish *Castle of Anzur*, now owned by the Duke of Medinaceli.

Aguilar de la Frontera, 41½ miles from Bobadilla, is a prettily situated town in the midst of olive orchards and vineyards. In the far southeast are views of the *Sierra Nevada*. And 4 miles farther on is the still more charmingly situated town of **Montilla,** perched on two hills and with views of mountains and huertas in every direction. It was the birthplace of Gonzalvo de Córdoba, who bore the sobriquet of El Gran Capitán (cf. p. 193). On the slopes of the Sierra de Montilla, to the southeast, around the western spurs of which the railway has crept from Aguilar, are grown the grapes from which is made the Amontillado, a white wine. The tourist will be reminded of Poe's famous short-story, 'The Cask of Amontillado.'

Miles farther on, the railway three times crosses the yellow Guadajoz, as it follows down its valley. At **Valchillón,** 5 miles before reaching Córdoba, it is joined by the railway from Cádiz. A little farther, and it crosses the Guadalquivir on a fine iron bridge. As the train proceeds, there are striking views on the right of Córdoba; and to the northwest, of the Sierra de Córdoba.

For Córdoba see p. 192; and for the route from Córdoba to Madrid, pp. 190–192.

(3) From Bobadilla to Madrid via Puente Genil and Espelúy

For the line from Bobadilla to Puente Genil, see above.

From Puente Genil it is 98 miles to Espelúy, the one stop *en route* for the tourist being at Jaén.

Lucena, 16 miles almost due east of Puente Genil, was the scene of the defeat and capture of Boabdil in 1483. From Lucena the railway continues in a generally northeastern direction, past **Cabra** (23 miles from Puente Genil), with the Sierra de Cabra on the right, and on the left the Sierra de Montilla (see above); past the *Laguna del Conde*, on the right, some miles beyond **Luque**; and beyond **Vado-Jaén,** past the precipitous Peñón de los Carvajales, from the summit of which, so runs the local tradition, two brothers of the name of Carvajal were ruthlessly hurled to their death by Ferdinand IV of Castile.

Jaén (1865 ft.; 77½ miles), with a population of *c.* 34,000, in the midst of an exceedingly fertile district and with mountains on every side, is a point at which centre eight highways, leading from as many different directions. (For the road from Granada, see p. 147.) Jaén was the capital of the tiny Moorish Kingdom of Jayyán, and was taken by St. Ferdinand in 1246. The lions are two: the ruins of the old *Moorish citadel*, and the *Cathedral*, in the early Spanish Renaissance style, dating from 1532–1660, and located on the *Plaza Santa María* in the highest part of the city. It has an imposing but over-decorated façade, flanked with two five-story towers with domes. The interior is very uneven in its execution, the decorations being often excessive. In a shrine beside the altar-mayor is kept the *Santa Faz* (known also as the *Santo Rostro*), one of the napkins of St. Veronica, which is said to preserve an impression of the Saviour's face, and which is shown to the worshippers on Good Friday and on Assumption Day. By way of finale to Jaén one should not fail to drive or tramp the length of the beautiful Alameda, southeast of the city.

From Jaén it is 20½ miles down the valley of the Guadalbullón to *Espelúy*, the junction with the line from Sevilla to Madrid, for which see p. 190.

(4) From Bobadilla to Madrid via Granada

For the route from Bobadilla to Granada, reversed, see p. 148; for that from Granada via Moreda and Baeza, p. 147; and for that from Granada by motor route to Jaén and thence by rail, p. 147.

FROM MÁLAGA OR GRANADA TO ALGECIRAS AND GIBRALTAR

(1) From Málaga and Granada to Bobadilla

If the tourist is not planning any stop *en route*, there is virtually but one daily train, with change of coaches at Bobadilla, to be considered in going from Málaga to Algeciras, if one would make the entire journey by daylight. So, too, of the service in the opposite direction. For that part of the route between Málaga and Bobadilla, see pp. 150, 153.

From Granada to Algeciras there are two trains daily, with change of cars at Bobadilla. For the route from Granada to Bobadilla, see pp. 148–150.

(2) From Bobadilla to Ronda

From Bobadilla to Algeciras it is 110½ miles with three trains daily in from 4 to 5½ hrs., and a fourth train from Ronda to Algeciras in 4 hrs.

As the tourist leaves Bobadilla he will soon come in sight of the fine gray mountain which rises so majestically on his left. To those who have taken the Bobadilla–Málaga road this mountain is already a familiar sight. Even finer views are to be had of it as the train runs on to the west to **Campillos** (8½ miles) and then to the southwest to **Teba** (13½ miles). Of rarely picturesque situation is Teba, clinging to a steep hillside between two peaks, with, for a background, a third peak crowned by the ruins of an old castle encompassed by walls. How artists must love the place! From her father the Empress Eugénie inherited the title of Countess of Teba (cf. p. 203).

Some distance from **Almargen** (19 miles) the road turns south and ascends the upper valley of the Corbones. The scenery is varied, with the best views to the right. Then comes a dreary stretch of country followed by a rich farming section, cut up into small fields with neat-looking white farmhouses at intervals and by and by groves of cork trees, and for a background range on range of mountains. From one point may be descried no fewer than eight ranges. **Setenil** (33½ miles) is the station for the town of that name, 4 or 5 miles to the southwest, for which see p. 160. Steadily

the line has been climbing for miles, till at a point beyond **Parchite** (38 miles) it reaches its highest point, 2470 ft. From here it descends slowly to the station of Ronda (2438 ft.) which is on the northern outskirts of the town.

(3) Ronda

RONDA, with a population of *c.* 30,000, a salubrious climate, and a checkered and romantic history that runs back into Roman times, has a situation that for picturesqueness is unrivalled in Spain. Looking off over broad expanses of valleys, yet entirely surrounded by mountains, she crowns and fairly well covers the top of an isolated mountain ridge that, beginning from the plateau as far north as the railway station, extends southward, sloping away decidedly as it advances and at the same time becoming narrower, till, beyond the bridges, it continues as an elongated tongue of land of varying width.

Some half-mile or more from the station this bit of mountain-crown, which has sloped away very gradually to the east, but very precipitously to the west, is suddenly cleft in two by a great winding chasm or gorge known as the **TAJO,** rather narrow at its eastern end, but wider as it leads off to the west. Through this gorge flows the Guadalevín — 'dashes' is the word for it in the rainy season; though in the summer the stream behaves sedately enough. The Tajo is spanned by three bridges: the first, the *Puente San Miguel*, a so-called restored Roman bridge — mostly restoration — at the extreme east of the gorge where the sides are lowest; the second, the *Puente Viejo*, built by the Moors, a little to the west, but on a higher level; and the third, the *Puente Nuevo*, dating from 1761, still farther downstream, near where the chasm is broadest and highest.

Ronda is divided into three very clearly defined sections, the *Ciudad* or *Old City*, with narrow winding streets, the site of the Roman and later of the Moorish stronghold, just south of the Tajo; south of this, the suburb known as the *Barrio de San Francisco;* and, north of the Tajo, the newer section known as the *Mercadillo*, with generally low buildings and wide streets, founded by the Catholic Kings after Ronda had fallen to their arms in 1485.

The visitor to Ronda will wish to select his hotel with

more than usual care. In the western section of the Mercadillo he will find two Spanish hotels very well spoken of, and with reasonable prices. But the average English-speaking tourist will seek the many-gabled *Hotel Reina Victoria* under English management, and with not extravagant rates, a third of a mile west of the railway station, on a cliff that here falls away to the west almost perpendicularly for many hundred feet. Its homelike atmosphere, its ample rooms and spacious verandas, its attractive grounds and secluded location — it is on the edge of the city, but of the country rather than of the city — all conspire to render the hotel one of the most delightful hostelries in the Peninsula. And interesting as are certain sections of the city, as becomes a Spanish town, it is, after all, the scenery that has attracted one to Ronda; and one's enjoyment of the scenery of Ronda begins from his windows or from the verandas of the Reina Victoria.

In the immediate foreground is the broad fertile Vega of Ronda through which one descries stretches of the railway to Algeciras (see below) and beyond, range after range of mountains: to the northwest lies the Sierra del Pinar; to the west rises the Sierra de Grazalema, its highest mountain the many-peaked Peñon de San Cristóbal (5630 ft.); to the left is the Sierra de Libar; and farther toward the south, the Sierra de Ronda. Down in the Vega, a little to the left, and two miles away as a bird might fly, is the station of *Monteiaque*, but so far below, that the railway has had to make a great détour of 9 miles to the right to reach the lower level.

For his earlier exploration in Ronda the tourist should go afoot, taking the cliff walk from the hotel (he will need to make sure before setting out that the gate at the far end is unlocked); or he will proceed down the *Calle de Castelar*, past the *Paseo de la Merced*, a long narrow park with, at its farther end, magnificent views of the distant amphitheatre of mountain ranges, quite like those from the grounds of the Reina Victoria, but with views, on the left, into the deep chasm of the river where may be seen the mills, to which a chance line of pack-laden donkeys, looking no larger than ants, may be slowly making their way; past the ubiquitous *Bull-Ring*, a very plain whitewashed barnlike structure on its exterior, but more aristocratic within; and so coming after a while to the *Puente Nuevo*, mentioned above.

On the bridge itself he will linger, and he will walk its

length several times for the magnificent views on either side of the yawning chasm beneath. Three hundred and thirty feet below over its rock-strewn bed dashes, or creeps, as the season will have it, the Guadalevín; to the north the Tajo opens to the expanding Vega; and beyond are the mountains.

At either end of the bridge the traveller will walk to one side for views of the bridge itself, which is huge and substantial rather than beautiful, on three arches, those at either end being the smaller, and the central arch, with a span of 110 ft., rising in two tiers from the sides of the ravine far below.

South of the Puente Nuevo in an open square is the *city market* (most interesting in the morning); and leading from this into the Ciudad is the *Calle de Méndez Núñez*, narrow, like all the streets of the Old Town. Down this, the first street leading to the left, is the *Calle del Marqués de Paradas;* and at No. 17 of this latter street, on the left, is the **Casa del Rey Moro,** or *House of the Moorish King.* It has fine old rooms and furniture, and a timbered ceiling, into which are fitted small square tiles, that is sure to appeal to the visitor. But he is likely to enjoy quite as much the **Garden** and **Terraces,** and the views therefrom which include glimpses of the two old bridges. The house was built in 1042 by Al-Motadhed, 'who drank his wines from jewel-studded goblets formed from the skulls of those whom he had himself decapitated.' From one of the two courts descends a staircase in 365 steps, called the *Mina de Ronda,* cut in the solid rock to the bed of the river below, hewn by Christian captives at the command of one Ali Abou Melec so that, in case of siege by the Spaniards, the Moors might avoid a water famine. The view from below is so restricted that it is just as well to forego making the descent.

From the House of the Moorish King the street leads down past the *Casa del Marqués de Salvatierra*, with a Renaissance portal, to the older bridges across the Tajo. From House No. 5 across the chasm, by a flight of 115 steps one may descend to the bed of the river, which here affords much better views than one has from the bottom of the Mina.

On regaining the left bank of the Guadalevín, one has choice of several paths or streets to the southern end of the Ciudad, beyond which is the Barrio de San Francisco with

its *Puerta Árabe* or *Moorish Gate*. The *Church of San Francisco*, beyond the suburb which is itself without interest, has a beautiful and interesting portal.

In the southern section of the Ciudad facing the *Plaza del General Weyler* stands the *Church of Santa María la Mayor*, a not-uninteresting combination of many styles: Moorish domes and Gothic aisles and plateresque chapel and Renaissance choir stalls. From the northwestern corner of the plaza leads a narrow street to the *Plaza del Campillo* or the *Campillo*, as it is usually called, a shady plaza on the western edge of the cliff of the Ciudad, which affords still other views of the Vega and mountains, and on the right, views of the cliff on which stands the Mercadillo.

A winding path leads from the Campillo down to the Lower Mills on the bank of the Guadalevín. By turning off at the first bend into the narrow path that leads to the right, one reaches the Upper Mill, where one obtains his best view of the bridge and of the falls of the river. The sight is awe-inspiring. Before one yawns the mighty chasm with its great bridge that seems so much more a work of genius when viewed from below, and up, up, up on either side soar the cliffs, against, it may be, the cloud-flecked Spanish sky. Whoso would really see Ronda, must see her from below.

(4) Excursions from Ronda

The objectives for excursions from Ronda will grow in number as the tourist stays on at the Reina Victoria and becomes acquainted with the vicinity. He will visit, perhaps, 7½ miles to the northwest the site of the Romano-Iberian town of **Acinipo,** usually known as *Ronda Vieja*, with remains of a *Roman Theatre*, and used by the Moors as a quarry. Another day, perhaps, he will take train to the station of **Setenil,** 10½ miles to the north, and tramp the 4 or 5 miles to the village of that name, with a very remarkable location, planted, as it were, in the very jaws of the earth. And another day, possibly, he will visit the *Cueva del Gato*, a stalactite cave across the Vega and beyond the *Benaojún station*, to be reached by rail, and a tramp from the station, or on donkey back.

But one should by no means fail to visit **GRAZALEMA,** reached by a drive of some 20 miles or thereabouts to the

west. The town has a romantically beautiful situation at a height of 4155 feet above sea level, in the very heart of the Sierra de Grazalema, and dominated by the Peñon de San Cristóbal. There is a good fonda; and the mountains challenge one to almost endless excursions. The town, with its 5000 inhabitants, puts on in summer an annual coat of whitewash, and is, withal, as clean a town as we have found in Spain. The youngsters of the place are good-naturedly inquisitive; yet they can be easily got rid of by one's engaging as guide the most likely looking of their number, and having him drive the rest of them away. One will see here the most primitive theatre in the Peninsula, comparable only with the bull-ring in Villa Nova d'Ourem in Portugal (cf. p. 304) and reminding one of the periodically improvised bull-rings of such towns as Pasajes and Sepúlveda.

(5) From Ronda to Algeciras

For the train service between Ronda and Algeciras, see p. 156.

On leaving Ronda the railway makes a great bend to the north and descends after a while into the Vega, creeping on to the south past the Sierra de Libar and continuing for some 30 miles down the valley of the Guadiaro, which later narrows to a splendid gorge, of which one gets glimpses between the tunnels. Beyond the eighth tunnel is to be had a fine view of the mouth of the gorge.

After other tunnels the line emerges into the Campo de Gibraltar, though it still has to make a considerable descent. Later it crosses the Hozgarganta, which, miles below, becomes a tributary of the Guadiaro. Soon are to be seen the great rock of Gibraltar, the symmetrical, horseshoe-shaped Bay of Algeciras opening into the Strait, and beyond, the mountains of Africa. There are two stations in Algeciras, and most tourists will leave the train at the second, Algeciras Puerto, near the pier.

Algeciras, with a population of *c.* 20,000, lies on the north bank of the Miel and the western side of the Bay of Algeciras, directly opposite Gibraltar. There is but little to detain the tourist save a hurried glance at the *Casa Consistorial*, the site of the Moroccan Conference in 1906, unless he choose to make the town his headquarters. If he is spend-

ing but a short time, and the more particularly if he is leaving by early train for Ronda or beyond, or by early motor 'bus for Cádiz, he may elect to choose his hotel near the pier. Otherwise he will probably choose the *Hotel Reina Cristina*, with its attractive garden some half-mile north of the pier; and he may with wisdom make this selection, even if he is planning to spend some little time in Gibraltar, where there are very tolerable hotels, for the approach to, and the departure from, the huge rock-fortress are so very fine, especially in the evening, when Gibraltar's myriad lights are aglow.*

(6) GIBRALTAR

Huge rock or mountain or fortress; in modern times, 'key to the Mediterranean,' and in ancient times 'one of the Pillars of Hercules' — such are some of the names applied to England's stronghold of **GIBRALTAR,** that great rock which is also a mountain some 2½ miles in length, from one half to three fourths of a mile in width, and with an extreme height of nearly 1400 ft. It is almost trite to add that when approached from the Atlantic it bears the aspect of a couchant lion.

It rises suddenly and almost perpendicularly on the side toward Spain at the end of a narrow peninsula and looks out to the east over the Mediterranean; to the south out over the Strait to which it has given its name; and on the west across the Bay of Algeciras. It is a port of call for thousands of vessels annually. And here is located — crowded together, for the most part, on the northwestern corner of the rock — a population of some 20,000, largely of Spanish or Jewish extraction with contributions from almost every land bordering upon the Mediterranean, besides a garrison of 1000 British soldiers. It has for a considerable part of the year anything but a desirable climate, with the winds and the fogs and the heat. But there come days, sometimes weeks on end, when it is very attractive; and it is always interesting; and, of a morning, in the market, it is colorful. Reference has already been made as to its appearance by night, when seen from the Bay or from Algeciras.

The steamer from Algeciras or the ocean-going vessel moors at the *Old Mole* or the *North Mole*. On landing, the traveller presents himself to the police whose examination

* The Hotel Reina Christina burned to the ground in January, 1930.

in this Era of Better Feeling is likely to be but perfunctory. If one has arrived in the forenoon and would visit the *Galleries*, a long series of tunnels cut in the living rock on the north face of the mountain, he should make arrangements to do so at once, as permission to enter the galleries is not granted to visitors after noon. The tourist will proceed from *Waterport Street* through *Bell Lane* and up steep flights of stairs to the *Artillery Barracks*. There is no admission fee; but a tip is expected by the soldier detailed to show the visitor about. One is really allowed to see but little of what the various chambers may contain by way of fortification; a few cannon, back of certain of the windows; and that is all. But it is a most interesting experience, this, of being conducted through the bowels of the mountain; and it is thrilling to look out and down from the windows many hundred feet above the plain beneath.

If one's visit is to be confined to a few hours or to but half a day, the best plan is to arrange for a carriage by the hour. Most of the drivers speak English and will act, on occasion, as guides. Our preference is to drive first down the main streets of the city toward the south, asking the driver to point out the *Post-Office*, the *two Cathedrals*, the *Roman Catholic* and the *Anglican*, and the *Residence of the Governor*, and so through the *Southport Gate* to the *Alameda Gardens*. These are attractive enough if the season be not far advanced; but in the summer the foliage is sometimes covered with dust. One will wish to walk through the park. The drive will then continue toward the south. The driver will point out certain barracks and the *Naval Hospital* and heaps of coal and other supplies and dockyards, a not very interesting aggregation, unless it may be to one particularly versed in naval or military affairs. Before quite reaching Europa Point, the southern extremity of the mountain, the road turns and rounds the south end of the peninsula, and continues for some distance up the eastern coast, passing the *Governor's Cottage*, his residence in summer. Then the drive will be reversed, once more rounding the peninsula, then back through the less interesting section, again past the Alameda Gardens, and again through the crowded streets of the city with a stop at a bazaar here or there, and so to the point of starting. And then one will have done the conventional thing.

It is in what remains to be done that we find the chief

charm of Gibraltar. One drives on toward the north, out over the low isthmus some three quarters of a mile wide or more, for half of the distance within the British lines, where are the cemeteries and certain war memorials, and for the rest of it over the Neutral Ground, and so to the edge of the Spanish village of **Linea de la Concepción,** where the tourist who has landed from the Atlantic or the Mediterranean steamer may, if he so elect, and without showing his passport, step over the boundary line and so for the moment 'set foot in Spain.' It can hardly be called thrilling. The thrill comes as one drives back toward the great frowning mountain with windows high up in its sides, windows from which you perhaps looked not three hours before.

At the corner of the mountain you have your driver turn to the left and he drives you the length of the *Devil's Tower Road* at the very base of the cliff, to the northeastern corner of the rock, where begins a road to the south at the base of the mountain and close to the sea. It used to run only as far as to **Caleta,** a fisherman's hamlet on the so-called *Catalan Bay*; but it has been extended of late years for another mile as far as to *St. Michael's Cave*, three fifths of the way to Europa Point. It is to be continued to meet, eventually, the highway at the southern end of the peninsula. The tourist will be interested in the way in which great sections of the eastern slopes of the mountain have been covered with patches of concrete to catch the rains for use in the city. The gently winding coast is of interest every foot of the way. Greater contrast were hardly possible in the two sides of a mountain. On the western slopes of Gibraltar, representatives of forty civilizations are brushing elbows; while on the eastern slope for a whole mile and a half, save for the handful of fishermen at Catalan Bay, there is no sign of habitation: only the great bare flanks of the mountain, interesting because they are so unusual, and the great unchanging, ever-changing sea. At St. Michael's Cave you will find a few soldiers. It is hardly worth your while to seek entrance to the cave.

There remains the pleasure, if you have the time on returning to civilization, of climbing to the top of the mountain; and this you may do without undue expenditure of effort, ascending to Mt. Rockgun at the northern end (1356 ft.), or Middle Hill (1211 ft.) or the Signal Station

(1295 ft.) or the Highest Point (1396 ft.) or O'Hara's Tower (1361 ft.) (the point farthest south), as you prefer. Of a clear day the views are rewarding and more than rewarding.

(7) Excursions from Gibraltar

Of late years Gibraltar has become a very considerable tourist-centre, and the starting-point for many excursions. From here (or from Algeciras, as suggested on p. 162) one may visit Ronda (p. 157), Sevilla (p. 174), Córdoba (p. 192), and Granada (p. 137); or one may motor around the Bay via **San Roque** to Algeciras, with stop for tea at the Hotel Reina Cristina; or one may go by motor car or motor omnibus to Tarifa and Cádiz, for which see p. 168. If one is to proceed by the latter conveyance, he had best spend the previous night at Algeciras, as the 'bus leaves at the un-Christian hour of 5:45 in the morning.

Gibraltar is also a 'striking-point' from which to set out for automobile tours in Morocco, Algeria, and Tunisia; and more particularly to the nearer objectives of Tangier and Tetuán, which latter excursion we strongly advise. For a first visit to these North African cities most travellers will find it advisable to join a conducted tour, such as those offered by Thomas Cook & Son, of 56 Main Street, Gibraltar.

Conducted excursions leave Cook's Offices at 1:30 P.M. on Saturdays and Tuesdays, returning on Mondays and Fridays, respectively. The time of crossing by steamer to Tangier is *c.* 3 hrs. If the excursion is extended by motor car from Tangier to Tetuán and return to Tangier by the same conveyance, the outing becomes a six-day excursion from Gibraltar to Gibraltar. The rates vary from *c.* $7.50 per day for the three-day excursion to *c.* $10.00 per day for the six-day excursion. The return steamers from Tangier are due in Gibraltar at 1 P.M. in ample time for the tourist to catch the through train to Madrid.

We have never seen the Strait of Gibraltar other than quiet; but travellers often find the sea choppy, and sometimes they must forego the crossing to Africa. The passage from Gibraltar is very interesting, as slowly the huge rock recedes in the distance, and one notes the principal points on the Spanish and African coasts. When the steamer is

well out into the Strait, one perceives on the right, a dozen miles southwest of Algeciras, and at the end of the Sierra de la Luna, the town of **Tarifa** (p. 168). The cape extending to the south of Tarifa is **Punta Marroquí,** the most southerly point on the mainland of Europe (with latitude of 36° N.). On the African coast, where the Strait of Gibraltar is widest, the extreme point to the east is the **Punta de la Almina** with the Moorish town of **Ceuta** on the isthmus that connects the promontory with the mainland. It has been in the possession of Spain since 1580, and is connected by railway with Tetuán to the south and with Algeciras by steamer. The mountain some miles to the west is the Jebul Musa (the northernmost peak of the Sierra Bullones, 2710 ft.), the African 'Pillar of Hercules.' At its narrowest, between the Spanish Punta Canales and the African Cape Ciris, the Strait is 8 miles wide. Miles to the west of Cape Ciris, beyond a beautifully winding coast, lies the city of Tangier.

Tangier, to which the Spanish have given the sobriquet of 'Constantinople of the Occident' is a typically Moorish city of *c.* 50,000 people, of whom 30,000 are Moors; 12,000, Jews; 6000, Spaniards; 1800, French; and the rest made up of representatives from many nations. The winds from the Atlantic greatly alleviate what would otherwise be in the summer an oppressive heat; and the popularity of the place as a winter and spring resort is growing.

There are points for sight-seeing, of course: the *Great Mosque*, with fine portal and tower suggestive of the Giralda on the winding avenue that is the chief artery of the city; and the *Kasaba*, or *Citadel*, on the northern edge of the town; and the *Palace of the Sultan*, in late Moorish architecture; and there are various Government buildings. But the chief charm of Tangier is its Oriental atmosphere, its kaleidoscopic colorful life, to be seen at all hours on the quays and in the markets and bazaars, of which there are four.

In the midst of semi-tropical gardens and orange and other groves, on the slopes of Mt. Dersa, two miles from the Mediterranean, 45 miles from Tangier, and almost directly south of Ceuta, stands **Tetuán,** half Spanish, half Moorish, but the Moorish portion more Moorish than Tangier. Its *Alcazaba* or *Fortress* is well-preserved and a fine type of earlier Arabic architecture with numerous characteristic portals. Its principal streets are covered with arches and vaulted tunnels or

trellised vines. And its many mosques with their delicate minarets have given to the place for the Moors the title of 'Holy City.' All in all, a visit to Tetuán, perhaps, is the best possible preparation for a visit to the cities of Andalusia, inasmuch as it will enable the tourist to visualize as little else can, what once must have been the life of Granada and Córdoba and Sevilla during the centuries of Moorish domination.

The best chapters that we have met with descriptive of visits to Tangier are to be found in Scott O'Connor's 'A Vision of Morocco' and Keith Clark's 'The Spell of Spain.' The former volume has also a chapter on Tetuán.

FROM ALGECIRAS TO MADRID

From Algeciras to Madrid it is 462 miles, with two through trains each way daily in *c.* 16 to 26 hrs. On the mid-afternoon train from Algeciras and on the late-afternoon train from Madrid sleeping-cars are run on Mondays, Wednesdays, and Fridays.

For the route from Algeciras to Bobadilla, reversed, see p. 156. If one wishes to stop at Ronda, he may, by leaving Algeciras by the early morning train, spend three fourths of the day in Ronda and catch the through train for Madrid in the early evening. It is still better, of course, to plan for more than a day's sojourn in Ronda. For the various routes from Bobadilla to Madrid, see pp. 153–155.

FROM ALGECIRAS TO SEVILLA

The tourist has choice of three routes in proceeding from Algeciras to Sevilla: (1) via Bobadilla and La Roda; (2) via Bobadilla and Córdoba; and (3) via Cádiz.

(1) Via Bobadilla and La Roda

By this, the most direct route from Algeciras to Sevilla, the tourist must change coaches at Bobadilla and at La Roda, with waits of half an hour at each of these stations. The distance is 213 miles, and the time of the one daily train, 11 hrs. This long day's journey may be broken, of course, if one stop over for a visit at Ronda. For the route

from Algeciras to Bobadilla, reversed, see p. 156 and for that from Bobadilla to La Roda, pp. 153–154.

From La Roda to Sevilla it is 87½ miles. The line leads, after a while, away from the mountains, the broad plain being bounded, away to the north, by the Sierra Morena, and to the south by the nearer ranges of the Serranía de Ronda. The route may well be called 'a line of junctions'; for at **Marchena** (41½ miles) a branch leads to the northeast in 62 miles to Córdoba; at **Empalme de Morón** (59 miles) another branch leads southeast in 12 miles to Morón de la Frontera; and at **Utrera** (69 miles) a third branch runs to the southwest in 75½ miles to Cádiz (see below).

(2) Via Bobadilla and Córdoba

There are two trains daily between Algeciras and Córdoba in from 8½ to 10¼ hrs., with from 8- to 25-min. stops at Bobadilla. The second of these trains is the through express to Madrid, and reaches Córdoba at midnight. For the route from Algeciras to Bobadilla, reversed, see p. 156; for that from Bobadilla to Córdoba, p. 153; and for that from Córdoba to Sevilla, reversed, p. 190.

(3) Via Cádiz

A motor omnibus leaving Algeciras at 5:45 A.M. will put the passenger down in Cádiz, 74 miles away, at high noon. The speed can hardly be described as dangerous. If so disposed, one can hurriedly see Cádiz and by 4:20 in the afternoon take train for Sevilla, reaching that city by eight o'clock. It makes a long day; but it can be done. Still, if one does not need to hurry, he will find a good hotel in Cádiz, and many things there to enjoy.

Hills and a winding road and groves of cork trees very soon conspire to make the tourist forget his vexation at having to rise so early to get away from Algeciras. And the while the road climbs, till after a little it leads over four low passes, the *Puerto del Bujeo*, the *Puerto del Cabrito*, the *Puerto de las Mentiras*, and the *Puerto de la Tabla*, though one of them is but a baby pass. But the final descent is rapid toward **Tarifa** (some 11 miles from Algeciras), which,

when first caught sight of, offers a very picturesque appearance.

Tarifa is a town of nearly 13,000 inhabitants, roughly quadrangular in form, with irregular, narrow streets, well-paved and clean. It still retains its walls built by the Saracens, though they are in a sad state of preservation. Still stands, too, the famous *Castillo*, with its many towers. Yet of these things and of the life of the place the passing tourist sees but little; for at this early hour — it is not yet seven o'clock — the most of the inhabitants are still in their beds or at their breakfast-tables, and one needs to be told, if he is to learn the fact, that Tarifa is the most thoroughly Moorish of any town in Spain.

Beyond Tarifa the country is much more level, with many grain fields and cork forests now and then. If it be in the summer, one is sure to see workmen with their donkeys heavily laden with the bark of the cork which they have seemingly so ruthlessly stripped from the trunks and larger limbs of the trees. Twenty miles or so beyond Tarifa the road winds for a while along the southern shores of the marshy *Laguna de Janda*, which abounds in wild fowl. It was near this lake that on July 19, 711, the series of battles began that ended in Spain's becoming Moorish for so many centuries.

Several miles beyond the lake, there appears at some distance ahead on the left a gleaming white mountain which gradually assumes the form of a whitewashed Moorish hill town, most picturesquely situated, its hill too steep for the motor car to ascend. It is **Vejer de la Frontera,** and to those who have the time to climb up into the heart of it, the town affords magnificent views both inland and seaward. Directly to the southwest, perhaps 10 miles away, where the land makes far out, is *Cape Trafalgar* with a lighthouse — and memories of Nelson.

The road continues in a generally northwesterly direction through **Chiclana de la Frontera,** a one-time Phœnician town and then Roman and Moorish until it became Spanish, and a favorite resort of the middle classes of Cádiz, to **San Fernando** (65 miles from Algeciras, and with *c.* 26,000 inhabitants). San Fernando lies in the northeastern section of the irregularly shaped *Isla de León* (so called, because formerly granted to the Ponce de León family); and in fact

the city bore the name of the island until 1813. It is now the seat of the naval authority of Spain. In the suburb of **San Carlos,** north of the town, are the *Naval Academy*, and many other Government buildings, a *Pantheon* of the Illustrious Mariners of Spain, with many sarcophagi and memorial tablets. Some two miles farther to the north, on a small island northeast of the Isla de León, is the *Arsenal of Spain, La Carraca*, where Mago once moored his Carthaginian fleet, and Cæsar later his Roman galleys; where Drake with his 30 small craft destroyed over a hundred French and Spanish men-of-war, thus 'singeing,' as he said, 'the King of Spain's whiskers'; and where, later, was collected the famous Spanish Armada. To the west of San Fernando is the important *Observatorio*, with admirable topographical and meteorological position on a height 90 ft. above the sea, the most southerly located of any observatory in Europe, save that of Malta.

From the southern end of San Fernando the highway continues due west for some three miles through a low-lying district largely given over to the making of salt, with many pyramids of salt, which, with palm trees here and there, present a most Oriental appearance. Then for a distance of over five miles, as straight to the northwest as a bird might fly, over a low narrow spit of sand with the Bay of Cádiz on the right and the Atlantic on the left, runs our highway, together with the railway from Sevilla and a tramway from El Puerto, to the rocky swelling at the end of the almost-island which is crowned by the city of Cádiz, for which see below.

The return motor omnibus leaves Cádiz at 12:30 daily for Algeciras.

From Cádiz it is 95 miles by rail to Sevilla. The railway, for the most part, parallels the highway to **San Fernando** (10 miles; see above). From San Fernando the line makes a great curve to the left around the Inner Bay of Cádiz through **Puerto Real** (16 miles); and then through more low country and across the rivers San Pedro and Guadalete, beyond which latter stream, at the northeastern corner of the Outer Bay of Cádiz lies **Puerto Santa María** or **El Puerto** (21 miles), an important seaport with *c.* 18,000 inhabitants. It is a great fishing and wine centre, the *bodegas* of the principal wine merchants rivalling those of Jérez.

Beyond Puerto Santa María the railway turns inland. At

31 miles from Cádiz lies **JÉREZ DE LA FRONTERA**, a flourishing town of nearly 65,000 inhabitants and third in wealth of Spanish cities. It is the great centre for trade in Sherry wine, the name 'Sherry' being derived by laws dear to the heart of the etymologist from '*Xeres*' (pronounced *shér-es*), an earlier form of Jérez. Very attractive is the city with its shady avenues and trim, whitewashed houses. The tourist will turn aside, perhaps, to see the churches of *San Miguel*, of *Santiago*, and of *San Dionisio*, and the old Moorish *Alcázar*, the only Moorish building left in the city, though the Church of San Dionisio is in the Moro-Gothic style. But the chief show-places of the city are the *bodegas* or *wine-cellars*, which, being for the most part but sheds, are wine-cellars only by courtesy. Visitors are shown around by an English-speaking clerk and are asked to sample the different brands of the wines. As there are many brands and some of them very old and famous, the visitor will do well to be provided with a sandwich or something of the kind.

From Jérez a branch railway leads in 14 miles to the north-west to **San Lúcar de Barrameda**, a city of some 23,000 at the mouth of the Guadalquivir. It is possible that it is the site of the *Tarshish* of Old Testament times and the *Tartessus* of the Latins, long one of the finest colonies of Tyre and an emporium rich in iron, lead, tin, silver, and other commodities; and if so, it was with this port that Solomon carried on an extensive commerce (cf. 1 Kings x, 22); and it was to this port that Jonah sailed from Joppa; and though he never arrived, his adventures *en route* have but helped to increase the fame of this long-famed port.

At 68 miles from Cádiz is **Las Alcantarillas**, and on the left a *Roman Bridge*, with towers. **Utrera**, 76 miles from Cádiz and 19 from Sevilla, is the junction for La Roda (p. 154). In mediæval times the town partook of the nature of an Old Testament 'city of refuge,' becoming such an asylum for fugitives from justice as to inspire the saying '*Mata el rey y véte á Utrera*' ('Murder the king and make off for Utrera').

Northeast of the city is the *Convento de los Mínimos* where on September 8th occurs a festival and feria in honor of Our Lady of Consolation. Beyond Utrera the line leads for the most part through olive, orange, and pomegranate groves, crossing the Guadaira a little before it reaches Sevilla. For Sevilla, see p. 174.

(4) Cádiz

CÁDIZ, with a population of over 76,000, is most strikingly situated at the end of the narrow spit of land described above, with the Atlantic beating against its sea-walls on the south, the west, and the northwest; and on the northeast washed by the waters of the Outer Bay of Cádiz, which on the eastern side of the city have been enclosed by jetties that form the *Puerto* or harbor. Near the southwestern corner of the Puerto is the *railway station*, which may be regarded as one of the two main gateways to the town, the other being the *Puerta de Tierra*, through which leads the highway from San Fernando, perhaps half a mile south of the station, and at the extreme southeastern corner of the city. The 'bus sets one down on the *Plaza Loreto*, in the vicinity of the hotels.

A few blocks east of the Plaza Loreto and on the eastern edge of the city is the *Museo Arqueológico*, with most interesting exhibits from the Phœnician and the Roman periods.

Around the corner of the Puerto to the southwest and just beyond the railway station is the *Capitanía del Puerto*. Here permission may be obtained to climb the *Torre del Vigía*, a tower some hundred feet high near the geographical centre of the city. It is well worth climbing the 151 steps that lead to the top, for there at one's feet lies all Cádiz, with a most interesting coast to the north, the east, and the south. Three blocks to the west is the *Church of San Felipe Neri*, with a 'Concepción' by Murillo. From the church the *Calle de San José* leads to the *Plaza de la Constitución*, the principal open square of the city, from which leads to the southwest the *Calle del Duque de Tetuán*, the busiest street. Two blocks farther to the northeast is the *Plaza de Mina*, on which is the *Academia de Bellas Artes*, with collections of paintings and casts. A block north of the plaza and bordering on the sea is a long park known as the *Alameda de Apodaca*. From the far end of this park leads at right angles the shaded *Paseo de los Delicias*, a quarter of the way down which begins the beautiful *Parque Genovés*, with summer-theatre and palm garden. A long block to the east of the middle of the park is the small *Jardín Botánico*, with an exceedingly choice collection of sub-tropical plants and a dragon tree 500 years old (cf. p. 129). Across the street from the Botanical Garden is the *Gran Teatro*.

Guarding the western side of the city are the fortifications known as the *Castillo de Santa Catalina*, and far out on a rocky tongue of land, access to which is gained by the *Puerta de la Caleta* and a road three quarters of a mile long, the *Castillo de San Sebastián*. The tourist will be interested in the holes worn in the rocks by the almost ceaseless beating of the waves.

On regaining the precincts of the city, one continues to the left down the *Paseo del Sur*, next the sea-wall. At the end of the fifth block is the little *Church of Santa Catalina* in what was once the Capuchin Convent, but since its secularization a *Manicomio* or *Insane Asylum*. The church contains a fine painting of 'St. Francis' by Murillo, and above the high altar hangs the last work of that painter, a beautiful 'Betrothal of St. Catherine.'

A third of a mile farther to the east we turn to the left and on the right is the *Catedral Vieja*, or *Old Cathedral*, known better as the *Parroquia del Sagrario*. One of its rooms contains what is said to be the largest silver monstrance or custodia in the world, a wondrously beautiful piece 25 ft. high; and under its high altar is the only fresh-water spring in Cádiz, from which fact the church is often known as *Santa Cruz sobre las Aguas*. The spring was known in antiquity.

Three blocks to the northwest and facing the *Plaza de la Catedral* stands the more ambitious **New Cathedral** of Cádiz, or *Cathedral Nueva*, as more in keeping with the dignity of the city, begun in 1722, but not finished till 1838, a rather imposing Renaissance building with lofty central dome and ugly domed corner towers. The effects in the interior, which is 197 ft. by 278 ft., are very fine, and the exquisite choir-stalls, brought from the secularized Cartuja of Sevilla, are justly famous. An ascent to the top of the eastern tower (the Cathedral faces the north) may well conclude one's visit to the Cathedral and to Cádiz.

For excursions from Cádiz the tourist may take tram to San Fernando or San Carlos or the Arsenal de la Carraca (pp. 169, 170); or he may take one of the frequent steamers to Puerto Santa María (p. 170) or Puerto Real or the Arsenal. It is a most delightful sail to Puerto Santa María, whence, if so inclined, one may return to Cádiz by rail.

FROM MÁLAGA OR GRANADA TO SEVILLA

As already noted, lines from Málaga and Granada converge at Bobadilla. From Bobadilla the tourist has choice of routes via La Roda or via Córdoba. By the former of these routes there is one train daily, with stop of 20 min. at La Roda, the time between Málaga and Sevilla being *c.* 6 hrs., and between Granada and Sevilla being 9½ hrs. In the opposite direction the times are *c.* 7½ and 10 hrs. respectively.

By the second route there are three trains daily between Málaga and Córdoba, in from 4¼–9 hrs., with stops of one quarter to one half hour at Bobadilla. The fastest of these trains is the Madrid express, which runs for part of the way in the night.

For the route between Málaga and Bobadilla, see pp. 150, 153; from Granada to Bobadilla, p. 148; from Bobadilla to La Roda and Córdoba, p. 153; from La Roda to Sevilla, p. 168; and from Córdoba to Sevilla, reversed, p. 190.

SEVILLA

'Whom God loves, to him he gives a home in Sevilla' — thus runs an old Spanish saying. And to any one who has come under the spell of this brilliant city, the force of the remark is soon apparent.

SEVILLA, or *Seville*, has passed through many vicissitudes in its long history from the time when, as the Roman *Hispalis*, it was the capital of the Province of Baetica; through the short period of the Vandals when it became the capital of their empire in the Iberian Peninsula (which occupation is still remembered in the name [V]Andalusia that is even now given to the greater portion of Southern Spain); through the 200 years of Visigothic domination — even then a city of importance; and through the period of Moorish Spain from 710, during which time Sevilla rose to the zenith of its glory, becoming, next to Córdoba, the great centre of art, science, and commercial enterprise in Western Europe; to the year 1248 when it was captured by the Spaniards under Ferdinand III (the Saint) and became a part of Christian Spain.

During the 600 years and more that have elapsed since

that date, one event of world-wide significance must not be omitted — the return of Columbus from his first voyage to America. As he landed in Sevilla, the entire population was stirred at the story of his discovery — a discovery that meant added prestige and a period of commercial supremacy to this city on the Guadalquivir. Many expeditions sailed away from its harbor to the new Eldorado in the West and returned with gold and treasure to enrich the city.

Situated in the midst of a fertile plain, in a bend of the River Guadalquivir, 60 miles from its mouth, Sevilla, with a population of *c.* 208,000, is to-day a city of no mean commercial importance. To the tourist, however, its chief appeal lies in its buildings, its art, its street scenes, and in the life that is lived in various quarters.

(1) Southern Section

The two buildings of paramount importance, the Cathedral with its Giralda Tower, and the Alcázar, are fortunately located near each other.

Fronting the *Calle de Gran Capitán* stands the great **CATHEDRAL,** covering the ground where once stood a Roman temple to Venus Salammbo; where later was raised the splendid Moorish mosque, afterward burned by the Normans, only to be rebuilt by the Moors, and, on the conquest of the city by the Spaniards, dedicated to the uses of a Christian church and named *Santa María de la Sede.* The present Spanish-Gothic structure dates from 1401–1506, though every subsequent century has witnessed changes and additions.

From the street one notes the raised platform on which the Cathedral stands and the enclosing barrier of chained columns, relics of the Roman temple or the Moorish mosque. The façade as a whole is the work of the 19th century. Its three arched and recessed portals are worthy of note, especially the two smaller ones which contain terra-cotta figures dating from 1500. (Of the six other doorways of the Cathedral, the two on the east side dating from the 16th century are of particular merit.)

The west façade, however, is less interesting than other parts of the structure and it is well to turn up the street to the left of the building to get a better impression. One

enters the *Court of Oranges* (*Patio de los Naranjos*) by the *Puerta del Perdón*, its horseshoe arch at once indicating its Moorish origin. Moorish, too, are the bronze gates, though the sculptures at the sides are Christian. On the inside of the gateway may be seen an old sundial and a grotesque head. In the centre of the Court of Oranges is the original fountain used by the Moors in their ablutions; facing the entrance and flanked by staircase turrets is the beautiful *north transept* of the Cathedral in which is the *Puerta de los Naranjos*, opened only on festive occasions; bounding the court on the right is the *Sagrario*, used as a *Parish Church;* while to the left rises the graceful *Giralda Tower*, Moorish for two thirds of its height, sole survivor of the mosque once adjoining, and at present the distinctive touch to the Cathedral and a landmark of the city.

It is with difficulty that one realizes that the Cathedral is the largest Gothic church in the world and that in all Christendom it is only surpassed in size by two other cathedrals, St. Peter's in Rome and the converted Mosque of Córdoba. A few figures may be of interest: length of the interior, not including the Capilla Real, 380 ft.; width, 250 ft.; width of nave 53 ft.; height 119 ft.; total area, 124,000 sq. ft. St. Peter's in Rome covers an area of 162,000 sq. ft.

One may enter the Cathedral through the *Puerta del Lagarto*, so named from the stuffed crocodile which hangs from the ceiling of the entry, originally a gift from the Sultan of Egypt to St. Ferdinand. The first impression of the interior is one of solemn dignity and spaciousness. The finely fluted piers, though immense in size, are beautiful in line and of splendid proportions; the arches carry the eye heavenward and the windows sparkle with fine old 16th-century glass.

After a while, when the interior as a whole has made its impression, one explores the parts of this noble edifice. It has a nave and four aisles, the outer ones flanked by chapels, each one of which contains some object of interest: fine old carvings and beautifully wrought tombs or paintings by Sevilla's famous artists. On account of the light it is best to visit the chapels in the early morning. The two most important of these chapels are the *Capilla del Bautisterio* or *Baptistery* and the *Capilla de la Antigua*. In the baptistery,

the first chapel on the left as one enters the west door, is preserved one of Murillo's masterpieces, 'The Vision of St. Anthony of Padua' — a much-travelled canvas, at least in part. For in November, 1874, the figure of the saint was cut out of the painting and taken to America, where it was sold to an art-lover in New York, who, upon learning of the theft, returned the canvas to the people of Sevilla. The patching, although apparent to the close observer, has been most skilfully done. A charming picture is the 'Guardian Angel,' also by Murillo, above the altar to the left of the west portal. The large *Capilla de la Antigua*, adjoining the south transept, has 14th-century decorations and contains the fine monument to Archbishop Mendoza by the Florentine sculptor Miguel (1509). Beyond the south transept door is the giant St. Christopher, 33 feet in height, a fresco of the 16th century. 'Whosoever looks upon him cannot, on that day, come to an evil death.'

The main feature of the south transept, however, is the **Monument and Tomb of Columbus.** Four huge symbolic figures in bronze, representing the four kingdoms of León, Castile, Aragón, and Navarre, bear aloft the draped sarcophagus in which is enclosed the leaden coffin containing the mortal remains of the great discoverer brought here from Havana, Cuba, in 1899. Many have been the migrations of Columbus's body. Originally interred in Valladolid, it was later removed to the Triana suburb of Sevilla, then carried overseas to Santo Domingo, from whence it was moved to Havana, Cuba. According to an eye-witness of the exhumation of the body in Havana, the coffin bears the letters 'C. C. A.' (Cristóbal Colón, Almirante). (It is thought by many that Columbus's body still rests in the Cathedral of Santo Domingo in the Antilles.) A tablet in the pavement of the nave marks the tomb of Fernando, son of Christopher Columbus.

Like most Spanish cathedrals, that of Sevilla has the coro in the midst of the nave. The trascoro in Renaissance style is wrought in precious marbles; the choir stalls are beautifully carved, and the screens in various parts of the interior are lovely as only Spanish ironwork can be. The screen before the coro contains a tree of Jesse. A marvel of wood carving is the Gothic *Reredos* behind the high altar, the scenes depicted illustrating the life of the Virgin and other Biblical

characters. The work was designed by Dancart of Flanders in 1482 and is considered the largest and most beautiful reredos in Spain. The large organ is wonderfully rich in tone. Happy the visitor who hears it!

In the extreme eastern end of the building, behind a remarkable screen into which is inserted the figure of St. Ferdinand on horseback receiving the keys of the city from the Moorish King, is the CAPILLA REAL, a Renaissance domed structure of rich design. Here in front of the altar in a silver shrine reposes the body of St. Ferdinand, which is exhibited to the public four times a year, while at one side of the chapel is the tomb of his wife, Beatrice of Suabia, and on the opposite side the tomb of his son, Alfonso the Wise (X). In the Panteón, beneath the chapel, are the tombs of Peter the Cruel, his mistress María de Padilla, and others of the royal family.

Two Sacristies adjoin the main body of the Cathedral. To the east of the south transept is located the *Sacristía de los Cálices*, which contains some paintings of note, chief among them being the intensely realistic 'Crucifix' by Montañés; Campaña's 'Descent from the Cross,' originally in the Church of Santa Cruz, a work beloved by Murillo and under which the great artist was interred; and Goya's painting of SS. Justa and Rufina, two girls of ancient Sevilla who refused to worship the pagan gods of Rome and in consequence were martyred. They are now accounted guardians of the Giralda Tower and the patron saints of the potters. The *Sacristía Mayor* is a spacious and splendid room, a triumph of the plateresque style, where the most precious treasures of the church are kept, among them the ten-foot silver custodia, exquisite in workmanship and so heavy that it requires 24 men to carry it; a bronze candelabrum 26 ft. high which stands during Holy Week, between the coro and the altar mayor, 'the finest specimen of the kind existing in Spain' (Ford), costly crosses, reliquaries, etc., magnificent vestments, and the two keys presented to St. Ferdinand on his capture of the city. There are also numerous sacred relics, as a piece of the true cross and of the holy table and a thorn from the crown of thorns.

The *Sala Capitular* is oval in shape and very beautiful. Around the wall runs a seat upholstered in thick Córdoba leather. The decorations of the walls and ceiling are in the

plateresque style, the oval paintings being by Murillo, as is also the beautiful 'Concepción' at the farther end of the room.

After a few days' acquaintance with this Cathedral and with other Spanish cathedrals, one is inclined to concur with the old Spanish characterization: 'Toledo Cathedral is rich; Salamanca, strong; Oviedo, holy; León, beautiful; and Sevilla, great.'

But to know the Cathedral well, one must see it under different conditions: as a background for the Easter festivities, when it is magnificent; and during Holy Week, when the interior, at night, dimly lighted by flickering candles, becomes haunting and mysterious. The celebrations of Holy Week and Easter are, next to those in Rome, the most spectacular in all Christendom, and people flock here from all over the world to observe them. (Hotel rates are doubled at that season.)

A unique performance is the dance of the 'Seises' (Sixes), which takes place December 8, and the week following, in celebration of the Immaculate Conception, and again on the three days of the Carnival in February, when ten small boys (originally six) in fancy costume dance before the high altar.

In the Cathedral precincts, to be entered from the Court of Oranges, may be visited the **Biblioteca Colombina,** a library presented to the town in large part by Fernando Colón, son of the discoverer of America. The books are beautifully arranged, the most precious ones under glass. Intensely interesting is it to note the books used by Columbus with the annotations in the margin in his own delicate and clear handwriting.

To the northeast of the Giralda Tower is the *Archbishop's Palace.* From the courtyard a marble staircase of great beauty leads to the upper floor, where, in the Salón, are paintings by artists of Sevilla.

It is advisable, when the sun is low in the west, to ascend the **GIRALDA TOWER,** which may be done with ease by means of a series of inclined planes. At the various stages one may obtain ever-widening views of the city and of the Cathedral, with its bewildering array of domes, flying buttresses, balustrades, pinnacles, etc. From nowhere else is the great mass of the Cathedral better realized. At the *Cuerpo de Campanas,* one of the 'stages' of the Tower, is a

peal of bells, 22 in number, each one inscribed with its Christian name, the 'Santa María' being familiarly known as 'the Plump,' from its ponderous size. The original tower-clock (1400) was the first one to be seen in Spain. The present clock, the workmanship of a monk, dates from 1765. Around the upper stages of the tower, erected in 1568, is the Latin inscription: *Nomen Domini turris fortissima.* The top stage brings one under the gigantic figure of La Fé (Faith) bearing a huge Roman shield. Though 13 feet in height and 2800 pounds in weight, so perfectly is this figure balanced that she turns with every wind that blows.

To the southeast of the Cathedral is the *Plaza del Triunfo*, in which is a monument commemorating the escape of Sevilla from the Lisbon earthquake (Nov. 1, 1755). Fronting the plaza is the *Lonja* or *Exchange*, a severely plain Renaissance structure of the 16th century. In it is housed the *Archivo de Indias*, which is one of the most important collections of documents relating to the West Indies and South America. Interesting autographs of many early explorers, such as Pizarro, Magellan, Balboa, Amerigo Vespucci, etc., may be seen here. The library has been arranged with great care.

Bounding the plaza on the south are the battlemented walls of the **ALCÁZAR,** and here is the principal entrance to the palace and grounds, the home of the royal family when residing in Sevilla. At such times (Easter Week in particular) the public is not admitted.

Next to the Alhambra, the Alcázar of Sevilla is the most fascinating palace in Spain. It has not the romantic setting of the Alhambra nor the half-legendary atmosphere of that place, but nevertheless it has its traditions both sinister and joyous, and it is not lacking in charm. Architecturally it is a combination of Moorish, Gothic, and Renaissance styles, for the most part harmoniously blended. The Alcázar of the Moors (1181) that once occupied this site, much larger in extent than the present structure, has disappeared. To Peter the Cruel, that picturesque figure in Spanish history, and his Moresco architects we owe the nucleus of the palace of to-day. Other monarchs added thereto, notably, John II, the Catholic Kings, and, of course, Charles V.

By a doorway in the richly decorated façade one enters a vestibule, and passing to the left through a narrow corridor emerges into the splendid arcaded **Court of the Maidens**

(*Patio de las Doncellas*), 72 by 56 ft. in area. The slender marble columns, 52 in number, arranged in pairs, supporting Moorish arches, together with the spandrels ornamented with the delicate stucco-work of the trellis pattern and colored according to Moorish custom, recall the workmanship in the Court of the Lions at Granada; but the Renaissance balcony of the second story is of another period. Into the lace-like stucco ornamentation and Arabic mottoes are introduced medallions containing the escutcheons of Castile and León, and of Charles V and others. Around the arcade runs a dado of colored and iridescent tile (*azulejos*), while from the arcade beautiful carved and inlaid doors, swinging on pivotal hinges, open into various rooms: the so-called *Bedroom of the Moorish Kings*, with its graceful triple horseshoe archway in which the stucco ornamentation is particularly delicate; the *Salón of Charles V*, with a choice wooden ceiling and secret passage leading to some point of safety, nobody knows where; and the HALL OF THE AMBASSADORS, a domed and richly ornamented room, 33 ft. square — not so glorious, however, as the Hall of the Ambassadors in the Alhambra.

It was in this hall that Charles V was married to the lovely Isabella of Portugal, whose portrait, painted by Titian, the tourist may see in the Museum of the Prado in Madrid. Here, too, according to tradition, the Red Sultan, Abu Saïd, was received by Peter the Cruel as his guest, only to be treacherously assassinated that Peter might gain possession of his jewels. (Among the gems was the black ruby, later given by Peter to the Black Prince and now incorporated into the British crown.)

On three sides of the hall are triple horseshoe archways opening into smaller rooms, that to the left into the private apartments of María de Padilla, the mistress of this same Peter the Cruel; that to the right into the room of Philip II, which in turn opens into the charming little DOLL'S COURT (the *Patio de las Muñecas*). Strange place for a murder! But if reports are correct, it was here that Peter had his half-brother Fadrique put to death. Off the Doll's Court is the *Bedroom of Queen Isabella*, which also opens into the long room known as the *Comedor* (dining-hall).

The upper story is not open to the public, but is well worth a visit if a permit can be obtained.

The tourist will wish to see the *Bath* which Peter the Cruel erected for his beloved María de Padilla. Very unattractive it now seems, for a later monarch erected a building over the tank; but at one time it was a centre of interest. It is said that Peter's courtiers were in the habit of drinking from the water following the ablutions of the fair María. In these lower regions one can also see the dungeons where many an unhappy victim languished while the gay life was being lived in the apartments above.

From the palace one proceeds to the **Gardens**, a place of sheer delight. The arbors, flower beds, vines and palms, the pools of water and the surprise waterworks, the lovely vistas — all unite to make the spot a veritable Eden.

Outside the turreted north wall of the Alcázar is the *Santa Cruz quarter*, once the Jewry of Sevilla. In the past few years, under the patronage of King Alfonso XIII and the judicious planning of the Marqués de la Vega Inclan, this quarter has been rendered sanitary and beautiful, at the same time retaining its flavor of the olden times. To wander about in its narrow streets under overhanging vines or branching trees is a pleasure not to be missed. In the midst of the quarter, in the *Calle de Agua*, is the **Residencia de América**, dedicated to the memory of Washington Irving and opened in the spring of 1925. The house is fitted up with beautiful old furniture, the latest books and magazines, modern bathrooms, and a charming patio with a well-curb; while from the roof one looks down on all the beauty of the Alcázar gardens.

In the *Plaza de Santa Cruz* is a finely wrought iron cross dating from 1692. The *Plaza de Alfaro* marks the spot where the Church of Santa Cruz once stood, in which were interred the remains of Murillo. After the destruction of the church, as it was impossible to identify the tomb of the painter, the Royal Academy of Fine Arts of Sevilla, which was founded by Murillo, erected a memorial tablet of bronze and marble in this square. It is said that 'the Sevillanos, on crossing the garden which holds the remains of the immortal artist, walk in silence among the flowers, so as not to disturb the eternal sleep of the painter.'

In the chapel of the *Hospital de la Caridad* may be seen six of Murillo's more noteworthy paintings, of which the best one is 'Moses and the Rock,' or 'Thirst,' as the Span-

iards call it. Between the Hospital and the *Lonja*, at No. 20 *Calle de Santo Tomás*, may be seen the *Barber Shop* of the immortal Figaro. And only a few blocks away in the *Calle de San Fernando* is the *Tobacco Factory* where Carmen worked. A huge mass it is, covering more square feet than the great Cathedral and, with its ornate façade, looking more like a palace than a factory. Near this building is the new and elegant hotel bearing the name of Alfonso XIII.

The Calle de San Fernando ends in the *Prado de San Sebastián*, where, on the three days of April 18 to 20, is held the celebrated Feria, a unique cattle market. Then all Sevilla keeps open house; then the cattle dealers and country folk, all arrayed in their picturesque native costumes, camp out on this field amid their droves of horses, cattle, sheep, goats, etc., and gypsies dance and tell fortunes — a happy sight, quite in contrast to those seen in this field when the fires of the Inquisition burned here. The procession of carriages on the *Paseo de Catalina* during the Feria is a sight hard to duplicate.

A drive along the river-front should not be missed. Beginning at the bridge of Isabella II, one soon passes the sumptuous *Plaza de Toros*, built in 1870 and seating 14,000 spectators. At Easter time and during the Feria celebrated bull-fighters here display their skill. Indeed, so great is the enthusiasm of the Sevillanos for the national sport that their city is called the 'Alma Mater of bull-fighters.' Farther on, the **Tower of Gold** (*Torre del Oro*) is passed, the last relic of the old Moorish Alcázar, so named, it is said, because of its glittering tiles, and in the early 16th century, when it held the treasure of Peru, a veritable Tower of Gold. Leaving the river at this point, one may drive to the *Paseo de Santelmo* and past the palace of that name, once the home of the Duchess de Montpensier, now, through the munificence of the Duchess, a *Theological Seminary*. Continuing the drive one comes to the **Paseo de las Delicias**, the fashionable driveway of the city where may be seen after five in the afternoon, the élite of Sevilla. The paseo ends at the *Roman Bridge* over the Guadaira River.

The *Parque María Luisa* which borders the paseo was presented to the city by the Duchess de Montpensier in 1893. It is a place of great beauty where the landscape architect, aided by the semi-tropical climate, has wrought

wonders. In the spring-time it is a riot of color. Here was held the *Exposición Ibero-Americana* of 1929. Long before that date permanent buildings to house the exhibits had been erected, buildings interesting from an architectural standpoint as showing many Spanish and Moorish features. The *Plaza Americana* is made the centre of a grand *ensemble*: the *Palacio de Bellas Artes* on the right, the *Palacio de Artes Antiguos* on the left, and, facing the central pool, the *Royal Pavilion*. Lovers of Cervantes will not fail to note within the Plaza the *Glorieta de Don Quijote*, with its story-telling tiles, and statuettes of Don Quixote and Sancho Pansa.

Another centre of interest is the Plaza España bordered by the imposing *Colegio Mayor Hispano-Americano* which was inaugurated during the Exposition as a place of learning open to citizens of the American Republics.

(2) Central and Western Section

Starting from the *Plaza de San Fernando*, on or near which are located the principal hotels, one is first attracted to the equestrian statue of St. Ferdinand, the deliverer of Sevilla, which stands on a high pedestal in the centre of the square. At the head of the square and facing the *Plaza de la Constitución*, is the **Ayuntamiento**, or *Town Hall*, designed by Diego de Riaño, a splendid example of the plateresque Renaissance style at its best. It contains, among other things, an interesting collection of historical documents and the banner of St. Ferdinand.

Leading out from the Plaza de la Constitución to the north is the narrow **Calle de las Sierpes**, so named because of the serpents painted on a tavern sign. Here are to be found the best shops and cafés and the large club-houses. Over the street on a hot day are stretched awnings, under which the animated life of the city ebbs and flows. Toward evening it is a favorite promenade for pedestrians.

At the end of the street is the *Post-Office* (*Correos*) and a block to the west is the *Plaza del Duque de la Victoria*, in which is the worthy statue of Velázquez by Susillo (1892). Several blocks to the south in the *Plaza del Museo* is the companion statue of Murillo by Sabino Medina (1864). Facing this plaza is the *Museo* or **Art Gallery** of Sevilla

which ranks high among Spanish museums. It is housed in the former *Church and Convent de la Merced*, founded by St. Ferdinand in 1249. Murillo is the lion of the gallery and to him is given the place of honor in the church. His different periods are well represented here. The gallery also contains some highly prized works from the brush of Zurbarán, Montañés, Roelas, El Greco, Herrera, and others. There are also some bits of Roman statuary from Itálica.

(3) Northern and Eastern Section

In the northern part of the city is the large open space known as the *Alameda de Hércules*. (Tram No. 1 goes to the southeast corner.) At the entrance stand two old Roman columns surmounted by statues of Hercules and of Julius Cæsar, the latter statue reminiscent of the time when the inhabitants of Hispalis (Sevilla) were loyal to Cæsar during his bitter struggle with Pompey. These two columns, together with the ancient wall still standing on the northeast boundary of the city, are the most considerable Roman remains to be found in Sevilla.

East of the Alameda one notices the Moorish tower of the *Church of Omnium Sanctorum* which faces the *Feria*, a street on which is held a Rag Fair every Thursday. Several blocks to the southeast is the pretty Gothic-Mudéjar *Church of San Marcos*, from whose tower Cervantes is reputed to have gazed, looking for his sweetheart Isabella. The *Convent of Santa Paula* should be visited for a sight of its beautiful 16th-century tiles and its lovely Gothic portal.

To the southwest of San Marcos is the **House of the Duke of Alva**, built in Moorish or Mudéjar style, with lofty palm trees in the court and a staircase of fine workmanship. Here may be seen relics of the Empress Eugénie, a relative of the family, her portrait and also one of the Emperor Napoleon III. In the tiny chapel are valuable tiles, old and lustrous.

The **House of Pilate**, several blocks to the southeast, is one of the show places of the city. It was built in the 16th century for the celebrated Ribera family by Mudéjar architects. The name is probably derived from the fact that the second owner of the house had travelled to Jerusalem and, in the imagination of the people, had brought back a plan

of Pilate's house which he incorporated into this building. The noble *patio*, with its marble pavement, its antique busts, its Janus fountain in the centre, and the encircling arcade carried on 24 marble columns, is the finest part of this old house, where once the literati of Sevilla used to gather. The hall to the right ('*Praetorium*'), with its coffered ceiling and its old Spanish tiles, the chapel with more fine tiles, and the staircase with its half-orange dome, should not be missed.

Another interesting private house is the *home of the Countess Lebrija*, 18, Calle de Federico de Castro, not far from the University. Into her beautiful home the Countess has incorporated Roman statues, busts, amphoræ, and mosaic floors from Itálica; Moorish vases and tiles of iridescent glaze from old abandoned palaces; and old furniture and plate from other sources, making it a veritable *museum*, yet withal a most livable place with vines and flowers and singing birds to make lovely the patios. Admission to this house may be obtained only when the family are not at home and then only when the tourist is accompanied by an accredited guide. Eventually the house is to become the property of the city of Sevilla, by will of the Countess.

The *University* near by dates from the time of Alfonso the Wise, who established a school here in 1256. In the time of Ferdinand and Isabella the school attained the rank of a university. It now embraces the faculties of Philosophy, Law, Natural History, and Medicine. A short step from the University is the *City Market*, a busy place in the early morning.

EXCURSIONS FROM SEVILLA

The shorter excursions from Sevilla may be included in two drives from the city: (1) to Triana, Santiponce, and Itálica; and (2) to Alcalá de Guadaira and Carmona. For other excursions see the chapter 'From Sevilla to Huelva,' pp. 196–199.

(1) Triana

The **Barrio de Triana,** on the right bank of the Guadalquivir, and reached by the *Puente de Isabel II*, is inhabited 'almost exclusively by the lower classes,' as Baedeker eu-

SEVILLA
Yards
0 100 200 300 400
One quarter mile distance between cross section lines on map
N
E
S
W
Murallas Romanas
BARRIO DE S. ROQUE
BARRIO HUMEROS
BARRIO DE S. BERNARDO
BARRIO DE TRIANA
Convento Capuchinos
Convento N.Sra.Valle
Convento Sta.Paula
Convento Sta. Clara
Convento San Cleofe
Sta.Lucia
S.Roque
S.Roman
S.Marcos
Sta.Marina
Santiago
Terceros
Catalina
S.Pedro
Casa del Duque de Alva
Conv. Espiritu Santo
Omnium Sanctorum
Mercado
S.Martin
S.Andres
Universidad
Teatro Cervantes
Teatro Duque
Capitania General
Correos y Tel.
Sta.M. Reparada
Sta.Maria Real
Capuchinas
Museo
Cuartel Carmen
Puerta Real
Estacion de Córdoba
La Cartuja
Perneo
Fundición de Artilleria
Cementerio
Matadero
Estacion de Cádiz
Cuartel Caballeria
Hospital
Cuartel Artilleria
Fabrica Tabacos
Alcazar
Palacio Arzobispal
Banco de España
Catedral
Casa Lonja
Gob. Militar
Audiencia
Ayuntamiento
Hospital Caridad
Hotel Alfonso XIII
Palacio Santelmo
Torre del Oro
N.Sra. Luz
Plaza de Toros
Carcel
Sta. Ana
Fabr. de Electr.
Mercado
Barqueta
Hospital Militar
Civil
JARDINES DE ALCAZAR
PRADO DE SAN SEBASTIAN
PARQUE MARIA LUISA
JARDIN DEL PALACIO
Rio Guadalquivir

phoniously puts it; but Ford, who was ever ready to call a spade a spade, describes the inhabitants as consisting of 'smugglers, bull-fighters, gypsies, and other picturesque rascals.' We regret to add that the complexion of the population seems to have changed not at all since Ford's day. One is perfectly safe, however, in driving through the suburb, which is of but little interest to the tourist, save for its porcelain manufactories and, possibly, the Gothic *Church of Santa Ana* and the *Capilla del Patrocinio*, the former for the 'Virgen de la Rosa' on the trascoro, and the latter for the more famous 'Cristo de la Expiración,' a masterpiece of polychrome sculpture which is carried in procession through the adjoining streets every Good Friday. (Those who would study gypsy life at first hand might better study it in the gypsy quarter of Granada, where the surroundings are much more picturesque.)

Half a mile to the north of Triana is the long-time secularized *Carthusian Convent*, or *Cartuja*, now largely used as a porcelain manufactory. The church, in which between the years 1509 and 1540 were interred the remains of Christopher Columbus (cf. p. 177), is still intact, though of but little interest at present. Its first private owner presented half of the fine choir stalls to Queen Isabella II, and she in turn presented them to the new Cathedral of Cádiz (cf. p. 173).

(2) Santiponce

Some four miles northwest of Sevilla is the squalid village of **Santiponce,** in which stands the one-time *Convent of San Isidoro del Campo*, founded in 1298 by Alonzo de Guzmán, surnamed 'the Good.' The convent was at first the property of the Cistercians, but later passed into the hands of the Hieronymites. Guzmán, who later distinguished himself by capturing Gibraltar from the Moors, constructed the church as the burial-place for his family; and here beneath their effigies in marble repose his remains and those of his wife. And here, too, is the tomb of Doña Urraca Osorio, mother of another of the Guzmáns, who, because she resisted his advances, was burned to death at the order of that royal brute, Peter the Cruel. The visitor will note, too, the fine retablo with its many statues and reliefs. And, ere he leave, he will pause for more than a glance at the cloisters in two

tiers of arches, with paved court and well. The tourist will note that the saints in the paintings of the arcades have all had their noses scratched out. It seems that the building was once used as a prison for women, who, when their prayers to these saints for deliverance were not granted, retaliated by obliterating the saints' noses.

(3) Itálica

Itálica, birthplace of the Emperors Trajan, Hadrian, and Theodosius, lies some fourth of a mile northwest of Santiponce. Founded in 210 B.C. on the site of the Iberian town of *Sancios* by Publius Cornelius Scipio Africanus the Elder, Itálica was possibly the first Roman town to be founded outside of Italy. On it Hadrian lavished great wealth, though it never became a large city either in his day or later. Exceedingly picturesque in part are the ruins of the *Amphitheatre*, with its subterranean galleries, its dens for wild beasts and rooms for gladiators, and its arrangements for a *naumachia*. On a shaded height by the amphitheatre has been built a little *museum*, a *Casa Romana*, in which is a small collection of 'finds.' Several very beautiful mosaics have been discovered some feet below the surface of the surrounding orchards, and some of these may be seen by the tourist in the floors of the house of the Countess Lebrija (cf. p. 186). Further systematic excavations will, without doubt, reveal much of interest.

(4) Alcalá de Guadaira

Alcalá de Guadaira, or more simply, locally, Alcalá, is 9½ miles from Sevilla, and Carmona, 26 miles. The towns are on what may, with a stretch of the imagination, be called a circular route from Sevilla, a branch line, 9 miles in length, of the Sevilla–Madrid railway running to Carmona from Guadajos, which is 25 miles from Sevilla. There are 6 trains daily from Sevilla to Alcalá, 2 of which run on to Carmona. Between Carmona and Guadajos there are 5 trains daily in each direction, with good connections to and from Sevilla. There are good highways from Sevilla to the two towns.

Alcalá, with nearly 9000 inhabitants, lies on the north bank of the Guadaira, whence its name. Here is to be found

a most interesting Moorish *Castillo* in partial ruin, with subterranean granaries, cisterns, inner keep, and a huge donjon tower, the *Torre Mocha*, built after the town was surrendered to the Spaniards in 1246. The little *Church of San Miguel* was formerly a mosque. There are said to be 200 grist-mills in the place, both water-mills and mule-mills, which are never still; and the fame of the town, because of the excellent bread it produces, has given it the nickname of *Alcalá de los Panaderos* ('Alcalá of the Bread-Bakers'). Since 1885, Alcalá has been the source for Sevilla of its excellent water-supply.

(5) Carmona

Carmona, known to the Romans as *Carmo*, and to the Moors as *Karmuna*, has a population of almost 19,000. It has a very sightly location on a ridge looking off over the vega through which flows the Corbones, some miles to the east. The tourist will do well to make straight for the *Alcázar*, a superb ruin, with fine Moorish portal. From the top of the towers one may view the entire plain of Andalusia: in the more immediate foreground is the broad fertile valley of the Guadalquivir, extending for many miles; in the distance to the north the Sierra Morena; to the southeast the Serranía de Ronda, and on the horizon to the east the Sierra Nevada. The tower of the *Church of San Pedro* has been built in imitation of the Giralda. One should visit, too, the *Sevilla and Córdoba gateways*, the former Moorish, and the latter Renaissance, built on Roman foundations.

Yet it is none of these things, probably, that has attracted the traveller to Carmona, but rather the *Roman Necropolis* some half-mile west of the town. Though the Necropolis was not discovered till 1883, more than 50 tombs have been exhumed which have brought to light many frescoes, statues, mirrors, glasses, vases, and urns, that have been placed in a *museum*. The tombs were originally excavated in the rock, and are reached by vertical shafts. The most important are the Tombs of the Funeral Banquet, of the Dove, of the Column, and of the Elephant. A subterranean rock temple was discovered in 1905, which may possibly be of pre-Roman origin. The 'finds' are in a small *Museo*. Near by are some Celto-Punic *tumuli* and an unexcavated Roman *Amphitheatre*.

FROM SEVILLA TO MADRID

It is 355 miles from Sevilla to Madrid; express trains in *c.* 11 hrs.; sleeping-cars are attached to the night trains. In the season travel is likely to be congested, and tourists taking the night train from Córdoba are advised to purchase their sleeping-car berths as from Sevilla.

(1) The Route

From Sevilla (Estación de Córdoba) to Córdoba it is 81 miles; trains in 2–3¾ hrs. The railway lies up the valley of the Guadalquivir. For miles the road passes through what is virtually an avenue of century plants. The country consists largely of farming land, and is one of the richest sections of Spain.

At **Los Rosales** (22 miles) is the junction for Mérida and Badajoz (cf. p. 200), and at **Quadajoz** (2½ miles farther) is the junction for Carmona (p. 189).

At **Almodóvar del Río** (67 miles from Sevilla), on the left, on a hill 300 ft. above the plain, is a most romantically situated **Moorish Castillo**, with a detached tower 130 ft. high, that looks as if it might have just stepped out of the 'Arabian Nights.' The Castle was made use of as a treasure-house by Peter the Cruel, and has been restored in recent years.

At **Córdoba** lines run north to Almorchón (p. 203); south to Bobadilla (pp. 149–150) and Málaga, p. 151; and south-west to Cádiz, p. 170. For Córdoba, see p. 192.

For miles beyond Córdoba the railway continues up the valley of the Guadalquivir. At 48 miles is **Andújar,** a city of *c.* 17,000 inhabitants, famous for its manufacture of pottery, and especially its large porous '*alcarrazas*' or '*jarras*,' used throughout the Kingdom as water-coolers (cf. p. 268). **Espelúy** (63 miles from Córdoba) is the junction for the line to Jaén and Puente Genil, p. 154. **Menjíbar** (3 miles beyond Espelúy) is 2 miles or more from the town of that name which was the ancient *Ossigi*, 'on the border between Hither and Farther Spain.' **Baeza** (12 miles beyond Menjíbar) is the starting-point of the line to Moreda and Almería (p. 146).

From Espelúy (see above), from Baeza (the station), and from **Vadollano** (6 miles beyond Baeza on the railway to

Madrid) lead branch railways in 13½, 5, and 5½ miles, respectively, to **Linares,** in the midst of the richest lead-producing region in the world. The mines and various lead-works are of the greatest interest.

Near **Vilches,** but a few miles beyond Vadollano, the railway enters the region of the Sierra Morena and begins to climb. After 10 miles the line reaches **Santa Elena**, which is of importance only as being within a few miles of the site of the *Battle of Las Navas de Tolosa*, in which on July 16, 1212, the Christians very decisively defeated the Moors. At **Las Correderas,** 13½ miles beyond Vilches, the line has reached a height of 1929 feet above sea-level. Between Las Correderas and **Venta de Cárdenas,** the next station, the railway finds its way through the famous **Pass and Gorge of Despeñaperros** (2243 ft.) on the boundary between Andalusia and Castile. The scenery is magnificent, and is, of course, missed by all who take the night train. From here the line gradually descends.

At **Venta de Cárdenas** one enters the Don Quixote country, that point being usually considered as the scene where the doughty Knight of La Mancha did penance among the mountains.

From **Valdepeñas** (2120 ft.; 26 miles from Venta de Cárdenas) and from **Manzanares** (1980 ft.; 16½ miles from Valdepeñas) lead branch lines to the west to Puertollano and Ciudad Real, towns on the railway from Madrid to Badajoz (p. 202). About Manzanares lies more of the Don Quixote country: the *Campo de Montiel* to the east; and on the west the *Cave of Montesinos* and the *Lakes of Ruidera*.

Cinco Casas (14 miles northeast of Manzanares) is the station for **Argamasilla de Alba** (6 miles to the southeast), which lovers of Cervantes regard as the birthplace of his creation Don Quixote, the 'never-enough-to-be-praised Knight of La Mancha.' Whether or no one Don Rodrigo de Pacheco was the original of Don Quixote, a portrait of that gentleman may be seen in the *Church of Argamasilla*; but the house occupied for a time by the novelist and in which it is thought that he penned some of the earlier pages of 'Don Quixote' was burned early in the present century. The *Venta de Quesada*, a few miles away, is thought to be the scene of Don Quixote's vigil.

At **Alcázar de San Juan** (an important commercial centre,

with *c.* 14,000 inhabitants, situated among the foothills of the Sierra Morena, 16 miles from Cinco Casas and 92½ from Madrid), the line is joined by that from Valencia, Alicante, and Cartagena (pp. 131–134).

For 30 miles farther the railway leads through the northern part of La Mancha, which Cervantes made his own by rights of his pen more than three centuries ago. A dozen times in this district the tourist will be reminded of Cervantes's early pages, as he catches sight of some of the many windmills with which the landscape is dotted. Ten or more miles to the east of the railway, on a highway running north and south is **Toboso,** the home of the charming and peerless Dulcinea.

It is proposed to erect on the plains of La Mancha a mammoth equestrian statue of Don Quixote at a cost of millions of pesetas. When erected, the statue will be the second to be reared to a creation of a novelist's pen, the other being that to Peter Pan in Kensington Gardens, London.

At **Castillejo** (40 miles from Madrid) the line branches to the west to Toledo (p. 59); and at Aranjuez (30 miles from Madrid) a line leads to the east to Cuenca (p. 58).

For Aranjuez, see p. 56; for the route from Aranjuez to Madrid (Atocha station), reversed, p. 56, and for Madrid, p. 40.

(2) Córdoba

Lying by the northern bank of the Guadalquivir where the river makes a bend at an angle of nearly 360°, is **CÓRDOBA** (in English, often *Cordova*, with accent as in Spanish), at one time the chief seat of Mohammedan rule and learning in the West, and to-day a Spanish city with but few remains of its Moorish centuries, yet largely Oriental in its aspect and with nearly 67,000 inhabitants.

From the station, which stands on the northern edge of the city, the tourist proceeds afoot or by conveyance the length of the *Paseo del Gran Capitán*, which leads through the uninteresting modern section almost into the heart of what one may term the 'old town.' On the right one passes, just off the *Calle de Colón*, the inevitable *Bull-Ring*, and a little later, also on the right, the *Colegiata de San Hipólito*, a church built by Alfonso XI, in which, in modern sarcophagi to the left and right of the high altar, repose the bodies of that King and of Ferdinand IV of Castile. At the end of this fine avenue is a

rather striking equestrian statue of the Gran Capitán himself in bronze, with marble head. Thus Córdoba honors her most illustrious son, Gonsalvo de Córdoba (1443–1515), who conquered Naples in 1495. Cf. p. 154.

From the southern end of the paseo through generally narrow and winding streets typical of the 'old town,' one comes after a third of a mile to the north front of the *Cathedral*, originally a moorish **MOSQUE** and converted after the reconquest by the Spaniards into a Christian church. Here had stood at the time of the Moorish conquest the Visigothic Church of St. Vincent; and here, after the making of more history, the founder of the Omaiyade Dynasty, Abderrahman I, in 785 began what was to develop architecturally into the greatest of all Western mosques, and which, though it has been sadly marred by the Spaniards, is still the most distinctive ecclesiastical building reared under Arab rule in Spain.

As originally constructed it was a comparatively low building (as it still is, for the most part), consisting of 10 rows of columns of about a dozen columns each, which are connected with very striking arches in 2 tiers in red and white, the spaces between the rows spanned with low barrel vaulting, which springs from between the arches of the upper tier. Half a century later, Abderrahman II enlarged the building to the south, adding 10 rows of 8 columns each. A century and a third later still, Al-Hakim II nearly doubled the size of the mosque as he had found it, by adding 14 rows of columns, also on the south. Then came Al-Mansûr; and he, building to the east, but 15 years later, added 7 more rows of columns, making the number 17 from west to east.

Save for the *Bell Tower* that rises from the northern façade of the Mezquita, and for the Cathedral proper in the centre of the structure, the exterior walls are low. They are broken by buttresses, with, at various points, exquisite Moorish architectural features.

Beyond the chaste *Puerta del Perdón*, constructed by the Spaniards in the Moorish style, is the *Court of Oranges* or *Patio de los Naranjos*. From this, which in Moorish days was the Court of Ablutions, there used to be 19 arched doorways leading to the 19 aisles of the mosque; but of those all save 4 have been walled up. The visitor enters through the *Puerta de las Palmas*, which opens to the broad aisle that leads eventually to the Mihrâb Nuevo (see below).

In the effect created, there is nothing else like it in the world. To be sure, those tourists who have previously visited Toledo will have already seen in two of the smaller Toledo churches (pp. 64, 65) columns and arches inspired by these of Córdoba. And those who have visited the underground cisterns of Constantinople will have already realized the fascination that a veritable forest of columns may exert upon the beholder.

But the spell wrought by the Córdoba columns is unique, as from various points of vantage one gazes down vistas seemingly without limit. For a time one is concerned in studying the effect in the *ensemble* of this forest of saplings; in yielding to the magic of mere repetition of architectural motive; then he notes the single columns with their capitals in detail, all taken from earlier buildings; columns smooth and columns twisted; columns of every diversity of material, in marble, in jasper, in porphyry, in breccia; then he studies the variations in the workmanship of the four chief periods of construction; and then, before he visits the chief glories of the mosque, he pauses for the moment to inspect the *Cathedral proper* that was here erected in 1523–1607. It has been called a masterpiece of plateresque architecture, but it is sadly out of place in the midst of the unique Moorish monument, as Charles V remarked when visiting the Cathedral Chapter in 1526. 'You have built,' said he, 'what you or other men might have built anywhere else; but you have destroyed something that was unique in the world.' The erection of this ill-conceived Christian church within the Mohammedan mosque, 180 ft. long by 50 wide, necessitated the removal of 63 columns. The tourist will note the choir stalls, which are very ugly, though of fine workmanship, and the even more ugly symbolic figures of the four Evangelists in front of the Capilla Mayor. Then, at the extreme southern end of the mosque, near the Mihrâb in the *Sala Capitular or Sacristía*, he will be sure to see the Gothic custodia, made by the same artist who constructed the custodia of Toledo (p. 63).

It will be remembered that the mihrâb is the 'holy of holies' of a Mohammedan mosque. Now the First Mihrâb (of the building of Abderrahman I) was destroyed when the first addition to the mosque was made by Abderrahman II. The *Second Mihrâb*, with magnificent shell vaulting in its vestibule, has been well restored in recent years. But the THIRD

MIHRÂB (the *Mihrâb Nuevo*) in the delicacy of its design outranks the very best in Moorish art either in Sevilla or Granada. Its vestibule, with interlacing arches resting upon marble columns, its unique dome, and its walls of richly colored mosaics, all conspire to make a fitting approach to the mihrâb itself, which is unique among Mohammedan mihrâbs — a small heptagonal room 13 feet in diameter, with walls richly panelled in marbles, with arches resting upon columns that were taken from an earlier mihrâb, and a ceiling consisting of a single block of white marble hollowed like a mammoth shell. On the fall of Córdoba to the Christians the Moors white-washed the mihrâb to hide its glories from Christian eyes. It is only of recent years that its exquisite beauties have been discovered.

The top of the *Bell Tower* above the Puerta del Perdón is reached after a climb of 255 steps: it affords a fine view of the mosque, of the city, of the winding Guadalquivir, of the old Moorish mills by the river's side, and of the surrounding country.

A little south of the Cathedral stretches the recently reconstructed Moorish **BRIDGE,** which rests upon Roman foundations. The tourist should go a little way below the farther end of the bridge for the view of the bridge and city and Cathedral. By moonlight the view from this point is that of fairyland.

A quarter of a mile northeast of the Cathedral is the *Museo Provincial de Bellas Artes*, with Roman, Visigothic, and Moorish antiquities, and paintings by Spanish masters.

Córdoba is said to have been the first city in Europe to have paved streets. Those early pavements wore out centuries ago; and the city of to-day will be thought in certain seasons to be among the most ill-paved on the Continent. Still it is worth while, if one have the time, to wander about the streets of the 'old town,' and to look in at the many attractive patios that stand invitingly open. When the owner is not in residence, admission may be had to the *palace of the Marqués de Viana*, Chamberlain to Alfonso XIII. The house is interesting in itself, and as the headquarters of the King when he visits Córdoba. In the patio are box trees, centuries old.

On the northern western edge of the city reaching to the railway station is an attractive *park*, which is known as the *Jardines de la Victoria.*

Excursions may be made (best by motor car) to the *Ermitas de Valparaíso* on a height of the Sierra Córdoba for the magnificent views afforded; and to *Almodóvar del Río* (14 miles; cf. p. 190).

FROM SEVILLA TO HUELVA

(1) The Route

From Sevilla it is 68 miles to Huelva, with three trains with first-, second-, and third-class coaches, daily, in from 2¾ to 3½ hrs. (In these days of the motor car it is of course possible to visit from Sevilla any of the points described below.)

On leaving Sevilla the train almost immediately crosses the Guadalquivir, and then runs through a generally level country, following for the last quarter of the route down the valley of the Río Tinto.

At **Aznalcázar** (22½ miles) the railway crosses the Guadiamar, which later becomes a tributary of the Guadalquivir; and at **Niebla** (49 miles) it crosses the Tinto. Niebla, originally Roman, is characteristically Moorish, with huge ruined castle and walls, that, though long used as a quarry, still appear very formidable. Here the line crosses the railway from Huelva to the Río Tinto Mines.

San Juan del Puerto (60 miles) is a junction for a narrow-gauge line to Zalamea, whence it is an hour's ride to the Río Tinto Mines and to Nerva.

At 68 miles is Huelva, for which see below.

(2) Huelva

Huelva lies on the east bank of the River Odiel, some three miles above its confluence with the Tinto, and as many more miles from the sea. At high tide it may be reached by all but the largest of ocean-going vessels. Of Spanish ports it is exceeded in importance commercially only by Barcelona and Bilbao. It is a flourishing city of nearly 35,000 inhabitants, the secret of its prosperity being its sardine and tunny fisheries and the fact that it is the outlet for the output of the Tharsis and Río Tinto mines. Its climate leaves little to be desired, and it is likely to become in the future something of a winter resort. To-day, however, the tourist visits Huelva simply to make it a centre for excursions.

(3) La Rábida and Palos

The excursion to La Rábida and Palos may best be made at high tide by row- and sail-boat from Huelva, down the Odiel to the point where it is joined by the Tinto, and then across the Tinto to the promontory on which stands the two-storied, almost square convent, with its extensive views; or one may walk or drive to the 'point' and then be ferried across to the convent; or one may motor to Palos and La Rábida via San Juan del Puerto and Moguer, a drive of some 20 miles.

The **CONVENT OF LA RÁBIDA** belonged, until its secularization in 1835, to the Franciscan Order; and here in 1484, after his unsuccessful attempt to interest John II of Portugal in his voyage of discovery, came Christopher Columbus craving charity, leading his little son by the hand. He was kindly received by the Prior, Juan Pérez de Marchena, who almost at once adopted as his own the cause of his new friend, and later introduced him to the Spanish Queen and so contributed very materially to the discovery of the New World. A little to the south stands a huge unfinished monument to 'the immortal discoverer of America,' and commemorative of his sojourn at the convent. Tradition has it that La Rábida now stands upon the site of a pagan temple, which was transformed later by the Moors into a mosque, and after other centuries by the Spaniards into a Christian church. The prospective tourist would do well to read the chapters on La Rábida and Palos in the recent volumes by Mr. Riggs and by Mrs. Byne (pp. lxx, lxxi). Those of our readers who visited the World's Fair in Chicago in 1893 will recollect the replica of the monastery of La Rábida that was there erected, which was used for years as a Children's Sanatorium.

An hour's row up the Tinto from La Rábida will bring one to the tiny port, so-called, of **PALOS**, or more properly, *Palos de la Frontera*, also on the left bank of the river. Neither village nor port amounts to very much any more; but they are fairly redolent of history. For from here on August 3, 1492, sailed Columbus with his three caravels, the Pinta, the Niña, and the Santa María, on the first of his four voyages to the West, whereby he was to add a whole hemisphere to the knowledge of Europe; to this port he returned on March 15, 1493, after success had crowned his daring; and hither, too, some 35 years later came Hernando Cortés

and Francisco Pizarro, the one fresh from his conquest of Mexico, and the other later to become the conqueror of Peru, land-pirates. both of them. (Cf. pp. 203, 213.) Here was erected in 1929 a colossal statue of Columbus, the work of Mrs. Harry Payne Whitney of New York and the gift of American friends to Spain. The tourist will, of course, visit the *Church of San Jorge*, there to imagine the scenes enacted within its walls by Columbus, and, if he understands Spanish, to hear from the lips of the curate the marvellous story of the Virgin of Palos *alias* the Virgin of La Rábida.

(4) The Tharsis and the Río Tinto Mines

From the station of *La Punta*, across the Odiel from Huelva, a narrow-gauge line runs in 28½ miles through a desolate region to **Tharsis.** There is but one train daily each way, necessitating a stop overnight if one would visit the mines. The accommodations are poor. Here are located the *Tharsis Copper Mines*, which were worked, it is known, by the Romans and before them by the Phœnicians. The lode is very rich and its depth as yet unknown. 'It is interesting to note,' comments Ford, 'that in the heaps of ancient slag on the surface hardly any trace of copper remains, showing how perfect was the smelting process of the ancients.'

More interesting is a visit to the **Río Tinto Mines** known to the Spanish as *Minas de Río Tinto*. The single week-day trains each way of the narrow-gauge line between Huelva and Río Tinto with first-, second-, and third-class coaches, are so scheduled as to necessitate one's stopping overnight at **Río Tinto** or at the old town, **Nerva,** at both of which towns the accommodations are poor. It is better, therefore, for the tourist to motor from Huelva. If he is to return to the east he can, by motoring back to Niebla, catch the evening train to Sevilla. The railway parallels the Tinto for 53 miles almost to its source. For the first half of the distance, the line lies through a highly cultivated country: green and pleasant in the early summer, but after the harvest a seeming desert. The latter half of the route lies among low mountains, rugged and picturesque, the natural beauties of the region enhanced by the planting of many rows of eucalyptus.

To the geologist and the mining expert a visit to the Río Tinto Mines is of surprising interest, and to the uninitiated,

more than worth while. For the mines are, possibly, the richest copper mines in existence, rivalling any that have as yet been developed in America or elsewhere. They, too, are steeped in history, some of which may be read with little effort; for by the north lode are traces of a *Roman town* and *Roman cemetery*, while upon the summit of the Cerro Salomon (3000 ft.) in the vicinity are to be seen the traces of a fortified enclosure of many acres. And tradition — and doubtless with reason — carries this history of the mines back to Carthaginian and Phœnician times. But with the inroads of the Visigoths the mines were abandoned — and then forgotten, for nearly a thousand years. Their more modern history, dating back for only about two centuries, is too long to be recorded here.

The mines are now in the hands of an English company, and the output in copper and ores is tremendous, there being over 15,000 hands employed in the mines or on the railways, of which there are now over 100 miles above or below the surface. The visitor is courteously received.

FROM SEVILLA OR HUELVA TO BADAJOZ (FOR LISBON)

From Sevilla it is 142 miles to Mérida, with two 'through' trains of first-, second-, and third-class coaches daily each way in 7¾–11½ hrs. One of these trains is a night train, but without sleeping-cars.

On reaching Zafra (109 miles from Sevilla), where stop is made for lunch, the day train from Sevilla takes on the passengers from Huelva, who have been 7¾ hrs. in coming the 111 miles over the branch line from that city. At Mérida good connections may be made for Badajoz which one reaches in 1½ hrs., or Lisbon, reached in 14 hrs.

The line from Huelva runs up the valley of the Odiel, crossing the river beyond **Belmonte** (15½ miles), and after a while running into a mountainous district, threading many tunnels and crossing many streams. It reaches its highest point at **Cumbres-Mayores** (2204 ft., 72½ miles), from which town it very gradually descends to Zafra (1953 ft.). In the region traversed are iron, sulphur, copper, and graphite mines.

The line from Sevilla follows that to Córdoba as far as to **Los Rosales** (22 miles; cf. p. 190), following up the valley of the Guadalquivir, which in this section of its course is an exceedingly crooked river. At Los Rosales the line branches north and 4 miles beyond, crosses the Guadalquivir on a bridge a third of a mile long. Almost immediately the railway begins to ascend, gradually working its way into and among, and after a while through, the Sierra Morena. And first or last the line leads through a region where are worked mines of coal, graphite, sulphur, copper, iron, lead, silver, antimony, and manganese. There are also quarries of marble and forests of cork trees.

At **Guadalcanal** (68 miles) are to be had the most beautiful and extensive views. A few miles farther on, the line reaches its highest point in the *Puerto de Sevilla*, and in a tunnel three fifths of a mile in length crosses the border between Andalusia and Estremadura. From **Fuente del Arco** (76 miles) a narrow-gauge line leads to the east to **Peñarroya** (43 miles), where connection is made with the line running from Córdoba to Almorchón (p. 203).

At 84 miles is **Llerena**, whose Renaissance church has a tower 184 ft. high, modelled after the Giralda.

Zafra (109 miles), the *Segada* of the Iberians, and the *Záfar* of the Moors, with a present population of *c.* 6500, was once considered so beautiful that it was called *Sevilla la Chica* ('*Sevilla the Little*'); but it was so marred during the occupation of the French in 1811 as to merit rather the sobriquet of '*Zafra the Wounded*.' To be sure, the French soldiers could not carry off or destroy her picturesque location, but on many a building and monument they left their ruthless marks. If one should be motoring through, he will turn aside to see the elm-planted *Alameda*, and on the east side of the city the Gothic Ducal Palace, or *Alcázar*, the seat of the ducal family of Figueroa, reached by the fine *Puerta del Acebuche*, and the unfinished *Convent of Santa Marina*, the magnificent marble patio of *La Casa Grande*, the brick tower of the *Colegiata*, and to the south the *Convent of Santa Clara*. Zafra has a fine supply of water, brought to the city by an aqueduct.

Just before reaching Mérida, the railway crosses the Guadiana, with views of the *Roman Bridge* on the right, and on the left, views of the *Roman Aqueduct*. For Mérida, see

p. 204; for the route from Mérida to Badajoz, p. 203, and for Badajoz, p. 207.

FROM MADRID TO BADAJOZ (FOR LISBON)

There is but one train daily, a night train, with first-, second-, and third-class coaches each way between Madrid and Mérida and Badajoz: in 12¾ hrs. to Mérida and in 14½ hrs. to Badajoz. A day train, an express, with first- and third-class coaches, runs on Mondays, Wednesdays, and Fridays: to Mérida in 10 hrs. and to Badajoz in 11 hrs. (Return trains to Madrid run on Tuesdays, Thursdays, and Saturdays.) By either train the journey is tedious, for the night train is without sleeping-cars; but the route lies through an interesting section of country and Mérida is well worth the journey.

(1) The Route

Soon after leaving Madrid (2130 ft.) the railway crosses the Manzanares and for a few miles beyond **Villaverde** affords fine retrospects of the capital and of the Sierra de Guadarrama. Two miles beyond **Getafe** (9 miles) on the left rises the *Cerro de los Ángeles* or *Hill of the Angels*, the geographical centre of Spain, at the top of which stands a *castillo señorial* dating from the reign of Alfonso IV. Today the place is further marked by the magnificent *monument of the Sacred Heart of Jesus*, the combined work of the sculptor Aniceto Marinas and the architect Carlos Maura. On a broad base, to which one ascends by an imposing stairway, one notes various sculptured groups representative of different social classes and children raising their eyes and supplications to the statue of Jesus that stands on the top of a column pronouncing a benediction upon Spain and the entire world.

To the west of **Pantoja y Alameda** (30 miles) are two striking mountains, the Cerro de la Sacristana and the Cerro de Arroyuelos, perhaps a thousand feet high, that rise very abruptly from the plain. A little before reaching **Algodor** (38½ miles) the line crosses the Tagus. Algodor is the junction for the branch railway running from Castillejo to Toledo (p. 192).

The railway continues toward the south, climbing slowly the eastern foothills of the Montañas de Toledo, and beyond **Manzaneque** (58 miles) crosses the Sierra de Manzaneque, which form a part of the watershed between the Tagus and the Guadiana, by the low Pass of Manzaneque (2495 ft.), and a few miles farther on crosses the Algodor. The line descends but a few hundred feet and then almost imperceptibly climbs again, crossing the Puerto de la Calderina (2568 ft.) before reaching **Emperador** (81½ miles). Midway between Fernán Caballero (98 miles) and Ciudad Real (107 miles; 2075 ft.) the line crosses the Guadiana.

If **Ciudad Real** ever merited Cervantes's epithet of 'imperial,' long since it fell from its 'royal' estate, and is now but a poor provincial capital with *c.* 20,000 inhabitants. But if a scientist or other traveller should be stopping to visit the *Botanical Gardens* at the *Institute*, he may well note in the city the huge aisleless Gothic *Church of Santa María del Prado*, with its interesting retablo and beautiful choir stalls, and, at the north end of the town, the *Puerta de Toledo*, a curious archway in the Mudéjar style. From Ciudad Real a branch railway runs in 41 miles to Manzanares on the Madrid–Sevilla Railway, for which see p. 191.

From **Puertollano** (132 miles) a narrow-gauge line runs to the northwest to Almodóvar (5 miles) where there are mines of coal, iron, lead, and manganese; to Quintin (16 miles), where there are coal mines, and thence east for 47 miles to Valdepeñas on the Madrid–Sevilla Railway (p. 191). At Puertollano, our line which has been running in a generally southerly direction turns almost at right angles to the west, and, roughly speaking, so continues to Badajoz. The railway runs for some miles up the valley of the Puertollano to its source and then for many miles it follows down the Val de Azogues, 'Mercury Valley,' almost to the confluence of the stream of that name with the River Zújar.

Almadenejos (168 miles), with a mining colony, is the station for **Almadén,** half a dozen miles to the northwest, in the midst of the richest mercury-producing region in the world and with mines also of silver and lead. The mines were known to the Romans and to the Moors, and in the 16th and early half of the 17th centuries were worked by the celebrated Fugger family of Augsburg. They are now the property of the State, and yield an enormous quantity of mercury an-

nually. A very interesting account of these mines, which now extend to a depth of over a fifth of a mile, may be found in Murray's 'Handbook for Spain.'

Just before reaching the station of **Pedroches** (181 miles) the railway crosses the Gorge of the Guadalmez and just above the confluence of that river with the Río Valdeazogues. At **Belalcázar** (190½ miles) the line crosses the Zújar and thereupon enters Estremadura.

From **Almorchón** (205 miles) a branch line runs south to Peñarroya (29½ miles; cf. p. 200) and to Córdoba (84 miles). Some miles farther on, our railway runs along the edge of the Serena Plateau, which in the winter becomes a feeding-ground for migratory flocks of sheep from the Plateaus of León and Castile. The farms about **Villanueva de la Serena** (243 miles; 820 ft.) produce the best watermelons grown in Spain.

The village of **Medellín,** at some distance north of the station (253 miles) was the birthplace of Hernando Cortés, whose home may be visited (cf. p. 197). Later, the line, a little before reaching **Don Alvaro** (272 miles), crosses the Guadiana, and three quarters of a mile before reaching Mérida passes through the *Modern Aqueduct*, beyond which are to be seen on the left ruins of the *Roman Aqueduct.* For Mérida see below.

From Mérida it is 38 miles to Badajoz, with 4 daily trains in each direction. At **Aljucén** (4 miles) a branch railway leads in 41 miles to Cáceres (p. 215). To the right is the low Sierra de las Víboras, so named because of the thousands of vipers infesting the region. On the left is the extensive Vega del Guadiana. If it be harvest-time the tourist will be interested in the extensive threshing-floors, covering, perhaps, a hundred acres in and around **Montijo** (15 miles from Mérida). There the grain is threshed by the tramping of animals and winnowed by hand in the same laborious ways in which grain has been threshed and winnowed in the East for thousands of years. But possibly within the hour, not two dozen miles farther on, one will catch sight of a modern American threshing-machine in action. It was from Montijo, ancestral home of the Counts of Montijo, that the Empress Eugénie took one of her titles of Countess (cf. p. 156). For Badajoz, see p.204 .

(2) Mérida

MÉRIDA (645 ft.), with a population of nearly 16,000, stands a little above and on the right bank of the Guadiana, which here flows for much of the year in two channels separated by a long sandbank of irregular width. Founded by the Romans in 23 B.C. the city became the capital of Lusitania, and from the number and extent of its ruins, it may well have merited at one time its sobriquet of 'the Rome of Spain.' Later it became the metropolis of the Visigothic Lusitania, the 'Chronicle' of King Roderick describing it as having 84 gates, 5 castles, and an unbelievable number of towers. It enjoyed, too, for some centuries, a third period of prosperity under the Moors, when its glories fired the Moorish writer Rasis to say of it that 'no man on earth can describe the wonders of Mérida.' But after its conquest in 1228 by Alfonso IX of León its importance waned, and to-day it possesses but a fraction of its former area and population. Its Roman remains are the most extensive of those of any city in the Peninsula.

The hotels of the town are, at the best, only tolerable, though the meals are good enough.

The railway station lies just north of the town. As the objects of interest are somewhat scattered, it may be wise for the tourist to engage one of the few motor cars to be had. The chauffeur will serve as guide; or, if one be so inclined, he may do well to take along with him the likeliest-looking youth at the station.

A little west of the station are certain uninteresting ruins of what may or may not have been the ancient *Roman Forum*, which will detain only those who are incurably antiquarian. But farther on are ruins of the **ROMAN AQUEDUCT** through which passes the railway and which extend across the Río Albarregas to the right, a little distance above its confluence with the Guadiana, which will challenge any one's attention. The highway, which was known as the *Via Plata* in Roman times, turns and leads across the Albarregas on a restored *Roman bridge* of four arches. From the bridge and beyond one obtains fine views of the aqueduct, of which there are still standing some 37 piers from 85 to 90 ft. high, together with 10 arches. The tourist will of course be reminded of the better-preserved aqueducts of Segovia and

Tarragona on two tiers of arches, and of the Pont du Gard on three tiers. The arches of the Méridan Aqueduct, however, are very unlike those of the Pont du Gard, which increase in number and decrease in size as one goes from the lowest to the topmost tier. Here the three tiers have been built as a unit, one directly over the other as have the two-tiered aqueducts of Tarragona and Segovia; but the arches of Mérida as against those of the two other Spanish cities may be said to be 'doubly' symmetrical. They are built of granite with layers of Roman brick, a combination that has not worn well. There is no perfect group of arches left: nine have only the topmost arches intact, and another has only the middle and lowest. Hundreds of storks have taken possession of them, and have covered every available square foot with their nests. The arches are very beautiful against the sky in their boldness and gracefulness; and it is hardly to be wondered at that they have so appealed to the peasantry as to lead to their local name of *Los Milagros*, '*The Miracles*.' They should be restored before it is too late.

Turning back the way we have come, one sees just south of the station the *Convent of Santa Eulalia*, the patron saint of the city (and not to be confused with the patron saint of that name of Barcelona). The church has an interesting interior. In front of the church is the *Hornito* (the '*Little Oven*') *de Santa Eulalia*, a sort of porch dating from 1612, built of the remains of the Roman Temple of Mars, upon a site regarded by the faithful as that of the oven in which in or about the year 312 the youthful martyr-saint was roasted. It is a wholly unusual little building, defying certain laws of architecture, but yet most interesting. Near by is a column, its drums composed of three ancient altars superimposed one upon the other, crowned with a capital of Roman date and this in turn surmounted by an ancient statue converted into an image of the patron saint of the city — an absolutely impossible combination, theoretically, and needing distance to make it at all pleasing.

As far to the east of the convent as the Roman aqueduct is to the west stands the so-called *Acueducto Moderno* on 140 arches in marked contrast to the earlier structure; and just beyond are traces of an ancient *Circus*, which was 1440 ft. long by 354 ft. broad. A little to the south across the fields are the remains of the **Roman Amphitheatre**, in a sad state

of preservation to-day, but once accommodating 15,000 spectators. Just west of the amphitheatre is the **THEATRE,** known locally as *Las Siete Sillas*, from the seven divisions of its seats. It dates from the year 18 of our era, and had seats for 5000 people. The lower half of the seats is almost complete, but the upper sections are much broken. Some of the passageways are in an excellent state of preservation. The ancient structure must have had one of the most beautiful stages of any theatre in the Roman world. It is still very beautiful with more than a dozen of its columns standing, and others are being put into place. From the top of the highest row of seats are to be had fine views of Mérida and the surrounding country. Beyond the theatre and the amphitheatre are remains of the *Roman City Walls*, which turn to the west beyond the modern *Bull-Ring*.

In the centre of the northwestern half of the city stands a *Roman Triumphal Arch* 44 ft. high, now called the *Arco de Santiago*. It is now but a shell, having been stripped of its marble by the French. A block to the southwest is the *Museo*, with a small collection of Roman objects and some interesting inscriptions illustrative of the three earlier periods of the city's history. (The key is kept by the *portero* of the *Ayuntamiento* on the *Plaza Mayor*.) Not far from the museo on the *Calle Romero Leal* is the *Casa del Conde de los Corbos*, which occupies the site of the Roman Temple of Diana, of which some 40 columns have been enclosed in the building. Of these, half a dozen are to be seen from the street.

A few steps south of the Plaza Mayor and next to the river stands a huge hulk of a building. Originally constructed by the Romans, enlarged by the Moors, who called it their *Alcázar*, used first by the Spaniards as the *Bishop's Palace*, and later occupied by the Knights Templars (whence it has since been called *El Conventual*), it became on the suppression of the Templars the property of the Knights of Santiago. It is now private property, its great walls enclosing gardens and orchards. Within, there is but little to see: some ancient foundations of a former temple and a long flight of steps leading down to an ancient Visigothic draw-well. The tourist should mount to the top of the Roman wall on the side next the river, for a view of the Guadiana and, more particularly, of the mammoth **ROMAN BRIDGE** that spans the river, beginning at the northwest corner of the Conventual.

And mammoth the bridge is: just a little over half a mile in length and 21 ft. in width by 36 ft. in height. It rests upon 81 fine granite arches, originally constructed during or soon after the reign of Augustus. From its proportions it presents, as has been remarked, somewhat the appearance of a causeway. It was repaired in 686, and again in 1610, when Philip III had it strengthened and partly rebuilt. Since then it has seen vicissitudes other than those of wear: in 1812, during the siege of Badajoz, some of its arches were blown up; and twice since, in comparatively recent years, it has suffered from floods; but after each such marring it has been repaired, and a fine monument of antiquity it stands to-day.

One will wish to drive or walk the length of the bridge, and on one's return descend from near the centre of the bridge to the sandbar below. A little to the left are some Roman walls built on the sandbar as a protection for the bridge in times of high water.

If possible, the tourist's stay in Mérida should not end without an excursion of three miles to the north to the so-called **Lago de Prosérpina**, known locally also as the *Charca* (or 'Pool') *de la Albuera*, a reservoir formed by a dam of gigantic proportions and of Roman origin (cf. p. 213). Near **Trujillanos**, 6 miles northeast of Mérida, there is another such reservoir, the *Albuera de Cornalvo*, but smaller than the Prosérpina.

One's visit to Mérida may well conclude by his reading 'on the spot' that chapter in George Borrow's 'Bible in Spain,' in which that rare *raconteur* retells the adventurous tale that he had from the lips of an old gypsy crone one evening during his eventful sojourn in Mérida in 1836.

(3) Badajoz

Badajoz, some five miles from the Portuguese border, with a population of over 35,000, lies on the left bank of the Guadiana within the almost right angle formed by the rivulet Rivillas and the river, and is dominated by a castle-crowned hill on the side next the smaller stream. The city was formerly very strongly fortified, and has featured largely in the making of Spanish history. The time was when Badajoz was regarded as 'the key to Portugal,' but of late decades its ramparts have been dismantled.

A gigantic bridge on 32 arches and some two fifths of a mile long leads from the station to the city.

The average tourist will not stop at Badajoz unless he has purposed to enter Portugal by the second of the routes described on p. 266. But if he has so planned, then there are two or three things for him to do before leaving for Elvas and Évora. He should climb the *Castle Hill*, not so much for seeing the ruins of the *Castle* as for enjoying the storks that nest here in great numbers, and for the views. Down near the heart of the city, around the *Plaza de la Constitución* is centred the life of the town: the *Palacio Municipal*, the *Theatre*, the principal shops, and the *Cathedral*. This huge building partakes something of the nature of a fortress, with a façade in semi-Manueline style. The effect of the interior is marred by the more than ordinarily obtrusive coro, though the Renaissance choir stalls are exceedingly fine. If there be time, the traveller should not fail to climb to the top of *San Cristóbal* for his farewell view of the town.

FROM MADRID TO VALENCIA DE ALCÁNTARA (FOR LISBON)

A night train with sleeping-cars leaving Madrid (Delicias) in the late evening reaches Valencia de Alcántara in 9½ hrs. and Lisbon in 15¼ hrs. The return train leaves Lisbon *c.* 5 P.M., reaching Valencia de Alcántara *c.* 10:30 P.M., and arriving in Madrid in the morning. There is one other daily 'through' train in 19½–21 hrs.; but an 'ordinary' train runs each day between Madrid and Plasencia, with connection at that point for Arroyo de Malpartida. Tourists who wish to continue their journey to the west after visiting Toledo may board any of these trains by taking a motor car or motor omnibus to Bargas, some 7 miles north of Toledo.

(1) The Route

The route from Madrid lies, roughly speaking, to the south to Villaluenga (31 miles); then west to Plasencia-Empalme (158 miles); thence southwest to Arroyo de Malpartida (205 miles); and thence west to Valencia de Alcántara (250 miles).

At **Illescas** (24 miles) stands the parish *Church of the Assumption*, with a tower in the so-called Mudéjar style, with

the Moorish elements so happily blended with the Gothic as to render it a tower of unusual distinction. In the hospital *Le Caridad* hangs El Greco's 'St. Ildefonso' and others of his works. Beyond **Bargas** (39 miles) the line crosses the Guadarrama, some miles above its confluence with the Tagus.

At **Torrijos** (69½ miles) the semi-Moorish palace of the Counts of Altamira contains fine rooms with arabesque work and artesonado ceilings, and with elegant tracery in the archway and the balustrade of the stairway. Beyond Torrijos, and for miles, are to be seen at intervals the Sierra de San Vicente and the Sierra de Grados (p. 210) to the north, and on the south the Montañes de Toledo and the Sierra de Guadalupe.

Talavera de la Reina (84 miles), so called because it was for many years the property of the Queens of Castile, and with a present population of over 12,000, was the Roman *Cæsaróbriga*. It is finely situated on the Tagus, surrounded by a fertile vega, and is of moment historically, because it was the scene in 1809 of the famous victory of Wellington over the French. Its bridge of 35 arches dates from the 15th century. At the north end are remnants of a triple circumvallation of the Romans. Leading to the *Plaza Mayor* is the fine Roman *Arco de San Pedro*. The Moorish *Torres Albarranas* dating from 937 and the *Church of Santa María la Mayor* are interesting. East of the city stands the pilgrimage *Church of Nuestra Señora del Prado* on the site of an ancient temple where pagan rites were celebrated till as recently as 1807. For an excursion from Talavera into the Sierra de Gredos, see below.

At 106 miles is **Oropesa,** picturesquely situated on a height south of the station, surrounded by walls and dominated by a *castillo* of its counts. For an excursion that may be made from Oropesa to Guadalupe, see below.

Navalmoral de la Mata (125 miles) is a starting-point for a visit to Trujillo, for which also see below.

Beyond **La Bazagona** (142 miles) the line crosses the River Tiétar, which ten miles to the southwest empties into the Tagus. The railway then climbs to the Plateau of Plasencia and at **Plasencia-Empalme** connects with a line running north to Plasencia (6 miles), for which see p. 213; Salamanca (107 miles, p 217); Zamora (148 miles, p. 222); and Astorga (222 miles, p. 239).

From **Cañaveral** or **Río Tajo** (177½ miles), a highway leads northward in 16½ miles to Coria, to-day the seat of an episcopal see and with exactly 3333 inhabitants. It is surrounded by a *Roman wall*, still intact. It 'had a hand' in the making of mediæval history, though ancient history seems to have passed it by.

At **Río Tajo** the railway crosses the Tagus on an iron bridge precisely one fourth of a mile in length. Beyond the Tagus the line climbs in great semi-circular curves, affording magnificent views of the river.

Arroyo de Malpartida (205½ miles) is a junction for the line leading to Cáceres (p. 215) and to Mérida (p. 204); and point of departure for an excursion by motor car or motor omnibus to Alcántara, for which see p. 215.

It was in the vicinity of **Aliseda**, the first station beyond Arroyo de Malpartida, that there was recently discovered a treasure of Phœnician origin, of the utmost value both archæologically and artistically, which has been placed in the National Archæological Museum of Madrid.

Some miles beyond Arroyo de Malpartida, the railway crosses the River Salor and then a dozen or more of the tributaries of this stream; and at 250 miles reaches **Valencia de Alcántara,** the last station in Spain, with Spanish Customs. Here passengers for Portugal change coaches, except those travelling in through cars (p. 208). The town with walls and a population of over 10,000, lies 2¼ miles south of the station. The *Plaza del Ayuntamiento* is paved with mosaics, somewhat after the style of those in Lisbon and Oporto. Though the buildings generally are ancient, there are a few very good hotels of modern construction. There is a Portuguese consulate. For the continuation of the route from Valencia de Alcántara to Lisbon, see p. 264.

(2) The Sierra de Gredos

From **Talavera** (p. 209) a highway, the last half of which is very sightly, leads in 27 miles to **Arenas de San Pedro,** a centre for trout-fishing and mountain-climbing in a lateral valley running back into the **Sierra de Gredos.** Arenas de San Pedro is on one of the most picturesque roads in the kingdom, the highway continuing to the northeast through the Sierra de Gredos and some lower ranges to Ávila (p. 37)

over the Puerto del Pico and the Puerto de Menga. The region is without good hotels, but when, in some later decade, it has been discovered by modern hotel-builders, the Sierra de Gredos, whose highest peak attains a height of 8695 ft., will attract many visitors.

(3) Guadalupe

From **Oropesa** (p. 209, with inn and motor service to Guadalupe) a highway leads due south for a dozen miles to **El Puente del Arzobispo,** where the Tagus narrows and flows for some distance through a deep gorge, which, to distinguish it from the gorges about Toledo and at Alcántara, we may call the Middle Gorge of the Tagus. Spanning the gorge there was built in 1338 a magnificent *bridge* by Pedro Tenorio, Archbishop of Toledo, to facilitate the approach of pilgrims to the shrine of Guadalupe. The highway continues to the southeast for 20 miles to **Aldeanueva de San Bartolomé,** where it branches. Some miles farther south these branches meet the highway leading southwest from Talavera de la Reina at the village of *El Campillo* and *Puerto de San Vicente*. From the latter point the road continues over the Puerto de San Vicente (2600 ft.), threading its crooked way along the sides of various mountain ranges to **Guadalupe** (55 miles from Oropesa). This village of 3600 inhabitants is finely situated on an eastern slope of the Sierra de Guadalupe, with, for its background, the Cabeza del Moro (5110 ft.), the highest peak in the range.

Towering high above the surrounding houses and almost filling the western third of the town, majestically rises the huge pile of buildings comprising the suppressed *Convento de los Jerónimos* or **Monastery of the Hieronymite Friars,** and bearing the appearance of a seigniorial castle rather than that of an ecclesiastical structure. Well does it deserve Mrs. Byne's epithet of 'super-picturesque.' The monastery, which has of late decades become the property of the Franciscans, maintains an excellent inn for both men and women.

It seems that a statue of the Madonna and Child, said to have been carved by St. Luke, was presented by Gregory the Great to Archbishop Leander of Sevilla. A century later, upon the capture of Sevilla by the Moors, the image was hidden away and then lost track of for 600 years, until in

1329 it was discovered by a shepherd in Guadalupe. Threescore years later, Alfonso XI of Castile founded the Monastery as a worthy shrine for St. Luke's image of the Virgin and Child. The shrine was so dowered by the gifts of countless pilgrims that it soon became one of the richest monasteries in Western Europe, so rich that when Victor retired from Guadalupe, after its occupation by the French, he carried off nine cartloads of silver, together with jewels and gold, but piously, as has been remarked, left the wooden image behind, although carved by St. Luke himself.

The façade of the *Church* is really very imposing, with its two portals flanked by two towers. The bronze doors in relief are noteworthy. The interior of the church, which is entered from the side, is in the form of a Latin cross, with nave and aisles. A most exquisite piece of ironwork separates the Capilla Mayor from the crossing. Within the Capilla Mayor are the tombs of Henry IV and his mother. In the centre of the altar mayor is an antique escritoire once belonging to Philip II, a veritable gem of art, which serves as a *sacrarinæ*. At the far end of the nave is the effectively placed coro with choir stalls and a very beautiful bronze lectern in the Churrigueresque style. The choral books are all of immense size and of very great value. The tourist will be interested, too, in the *Sacristy*, with its wealth of jewelled objects, one of the most remarkable sacristies in Spain; in the *relicario* and the *Camarín of the Virgin*; and in the various chapels.

Beyond the Church are large *cloisters* in two stories and in the Mudéjar style, altogether unique among Spanish cloisters, within which is a huge brick lavatory, reminding one of certain Mohammedan mosques. Opening from the cloisters are the long narrow refectory of the friars and the nave of the five chapels; and beyond, connected by arcades, are still other cloisters in the Gothic style. All in all it is one of the most noteworthy of 'the forgotten shrines of Spain.'

Twenty-one miles to the southwest of Guadalupe beyond Canamero, which stands at the entrance to the beautiful Gorge of the Ruecas, is **Logrosán,** a poverty-stricken village built on a granite knoll, of interest to geologists; for here is mined phosphate of lime embedded in quartzite slate, but rarely met with in Europe.

(4) Trujillo

From **Navalmoral de la Mata** a highway 45 miles in length, after crossing the Tagus and the Almonte by fine bridges and, midway between them, the crest of the Sierra de Miravete at the Puerto de Miravete, reaches Trujillo. (Trujillo may also be reached in *c.* 55 miles by a highway from Plasencia which leads over the Puerto de la Serrana.)

The town of **Trujillo** is built upon a granite knoll, the older part with tortuous streets and ruinous houses, but the newer part well laid out and well built. It was the birthplace in 1478 of Francisco Pizarro, who after his ruthless conquest of Peru returned to his home with his ill-gotten gains, and in 1541 was assassinated. *Pizarro's palace* faces the *plaza*: on it are figures of manacled Indians, fitting memorials of his conquest, and of his plunder and murder of the last of the Incas. Pizarro's tomb is to be found in the *Church of Santa María de la Concepción*. In the *Church of Santa María la Mayor* is the tomb of Diego García de Paredes, the 'Samson of Estremadura,' who was born in Trujillo in 1466 and died in Bologna in 1534, and of whose strength many yarns are told. Near the city gate stands a tower, which is said to be Roman, but is probably Moorish. And not far from the city is a reservoir, which, because of its name, the *Alberca*, is ascribed to the Moors, though it is more probably Roman.

(5) Plasencia

PLASENCIA (not to be confused with Palencia, p. 243, which lies nearly 200 miles to the north) is well worth going to see should one never set foot in the town! Named by its founder, Alfonso VIII, *Ut Deo placet*, '*As God Wills*,' its rarely sightly location reminds one of Toledo, for it stands upon a rocky promontory around three sides of which flows the Jerte. But as if the river were not sufficient protection, the King surrounded the city with a double line of fortifications, which include some 68 semi-circular towers and 6 gates, all most picturesque. The *castillo* is no more and the walls are crumbling. Yet if only a Spanish Viollet-le-Duc should arise to restore the walls and rebuild the *castillo* or *alcázar*, as has been done in the case of Carcassonne, Plasencia would become as famous as its French prototype. Of late decades

the city has further been surrounded by a promenade, which affords any number of magnificent views (the best on the northeast).

Within the town the one lion is the CATHEDRAL. Begun in 1498 in the Gothic style, it was never finished, though there have been Renaissance and plateresque and other additions at various times. Very appealing is the Puerta del Enlosado in the north transept, with its portrait-medallions and armorial bearings. The principal façade is in the Renaissance style with a profusion of sculpture, with statues, busts, and reliefs. The interior is to be admired for its almost perfect proportions, which create the feeling of spaciousness. The columns of the nave terminate in the spring of the arch with the graceful curve of the palm, and the side aisles are very beautiful. One should note, too, the retablo of the altar mayor, a masterpiece of sculpture, which reminds one of the similarly placed retablo of the Cathedral of Burgos; the reja, another masterpiece; the choir stalls, most elaborate — and most beautiful; and various tombs of great merit, among them that of a prelate of the Ponce de León family. Here once hung Velázquez's 'Nativity' and Rubens's 'Marriage of St. Catherine'; but the one was burned with the chapter-house in 1832, and the other has been stolen. In the sacristy is preserved the celebrated *imagen* of the Virgin, which is shown but once a year, and then for eight days, beginning with the 14th of August, the eve of the festival of the Assumption of the Virgin.

Four bridges lead from the city to the opposite bank of the Jerte. In the river lies an island which is much frequented; and for longer excursions afoot there are for objectives the fine *Mediæval Aqueduct* north of the city and the two valleys, El Valle and La Vera, where there is said to be perpetual spring. Cf. pp. 233, 288.

From Plasencia a route leads to the east to **Yuste** (in 21 miles), where is the suppressed *Monastery of San Jerónimo de Yuste*, which, despoiled as it has been by the French, is of interest to-day solely for the fact that it was here that Charles V spent his last years after his abdication (1555–57).

An excursion that will appeal to the archæologist and the anthropologist may be taken over a bridle-path to the north, through **Ventas de Caparra** (the Roman *Capara*, 9 miles), where there is a *Roman bridge* in a splendid state of preserva-

tion, and a memorial *Roman arch* of the Augustan era; to beyond Granadilla. The path leads thence into the country of the Hurdes on the slopes of the Sierra de Gata, 'a land of savage mountains of about 125 miles in circuit and with a population of some 4000 whose extreme lack of culture and backwardness are proverbial; it is a region without roads or bridges, and its habitations are caves hollowed out of the natural earth.' And just to the north, on the slopes of the Sierra de Peña de Francia, lies the land of the Batuecas, another primitive people.

From Plasencia both railway and highway run in *c.* 101 miles to Salamanca (p. 217).

(6) Cáceres

Cáceres lies 10½ miles from Arroyo de Malpartida, on a Y of the railway running to Mérida; its climate is delightful; it has very good hotels, and is therefore a convenient halting-place for tourists who wish to visit Mérida or Alcántara, or who wish to break the journey between Madrid and Lisbon. The city, with 18,000 inhabitants, is situated on an eminence, its older part surrounded with ancient walls and tower; it has many houses of distinction, among which is the *Casa del Padre Bufalo*, formerly the property of the Montezumas.

(7) Alcántara

The excursion to Alcántara is best made by motor car or motor omnibus over a poor road of 31 miles that leads northwest from Arroyo de Malpartida. There is no tourist hotel, and the visitor will do well to carry a lunch in his pocket.

Alcántara was the *Lancia* of the Vettones and possibly the *Norba Cæsarea* of the Romans, and it derives its present Spanish name from the Moorish *Al-Kantarah*, 'the Bridge.' It stands on a height overlooking the Tagus, its walls, towers, and *Castillo* in semi-ruin; its streets steep and tortuous; and all very picturesque. The *Church of Santa María de Almocóbar* in the Gothic style, dating from the 13th century, 'guards' the tombs of the Grand Masters of the Knightly Order of Alcántara, which order had been founded in 1176 to protect the frontier against the incursions of the Moors.

But it is neither the town itself nor its history, both of which are interesting enough, that attracts the visitor; but the famous **ROMAN BRIDGE** spanning 'the rock-walled, lonely Tagus,' one of the most stupendous works left behind by that conquering people. It was built in A.D. 105, in honor of the Emperor Trajan, by eleven Lusitanian towns. It wears a sober tint of gray these days, after the weathering of the centuries. Constructed of colossal blocks of granite, set in place without mortar, it has a total length of 616 ft., and a height of 210 at its highest point, and a width of 26 ft. It rests on six arches, of three widths, symmetrically arranged, the two broadest in the centre, with a span of 110 ft. each. Only two of the piers are in the bed of the river when it is low, which is then but 37 ft. deep; but in times of flood the river here rises nearly 140 ft. higher. One of the arches, destroyed in 1213, was restored by Charles V in 1543; another, blown up by the English in 1809, was, after several temporary restorations, finally and worthily repaired in 1860. Above the central pier and spanning the roadway in the centre of the bridge is a memorial *bridge arch*, simple in design, but in excellent proportions, and earliest of the seven arches of Trajan's reign still extant.

On the left of the entrance to the bridge is a ruined temple with a dedication to Trajan and some elegiacs, of which one states that 'the bridge, designed to stand throughout all time, was built by the noble Lacer by divinely inspired art.' The tomb of the architect, one Caius Julius Lacer, otherwise unknown, once stood near his work, but has been destroyed. Yet what need has he of monument, other than his magnificent, enduring bridge? The finest view is to be had from the far side of the bridge, to the left.

FROM IRÚN TO VILLAR FORMOSO (FOR LISBON)

(1) The Route

The Sur Express, a daily train *de luxe*, with extra fares, runs between Paris and Lisbon in 32 hrs.; and between Medina del Campo and Lisbon in 13½ hrs. (cf. p. 296). Between Irún and Medina del Campo there are half a dozen trains daily; but of these only one, the *rapido*, is to be considered by

the tourist who is going through without stopping *en route*. For this train and for the route from Irún to Medina del Campo, see p. 9.

The tourist reaching Medina del Campo on the *rapido* makes good connections for **Salamanca** on a local train that goes no farther; time 2¼ hrs. This route, 48 miles in length, is somewhat monotonous. At first there are broad cultivated fields; beyond these is a mountainous district. For Salamanca, see below.

Some miles west of Salamanca the railway crosses the Tormes near **Tejares,** where, on Trinity Sunday, is celebrated the famous Romería de la Virgen de la Salud.

Thirty-five miles southwest of Salamanca is **Fuente San Esteban,** the junction for the railway to Barca d'Alba and Oporto, for which see p. 222.

Ciudad Rodrigo (57 miles from Salamanca), with a population of *c.* 9000 and a mediæval aspect, is finely situated on an eminence above the Agueda, which is here crossed by an old bridge resting on Roman foundations. The town is dominated by a fine *castillo* dating from the 13th century. Occupied by the French in 1810, it was taken by Wellington two years later, after a short but very determined siege. Wellington's success won for him an earldom in England and from the Cortes the title of Duke of Ciudad Rodrigo, by which latter name he is usually known in Spain. His headquarters after his seizure of the town were in the *Casa de Castro* in the *Plazuela del Conde*. The town has an interesting *Cathedral*, with deeply splayed doorways and windows, a profusion of statuary, delicately carved choir stalls and beautiful Gothic cloisters.

Fuentes de Oñoro (78 miles from Salamanca; 2590 ft.), is the Spanish frontier station; and a mile farther on, just over the border, is **Villar Formoso,** the first station in Portugal. Here one changes coaches, unless he is on a through train, and has his baggage examined. For continuation of the route to Lisbon, reversed see p. 296.

(2) Salamanca

SALAMANCA, the famous old University City of Spain, dates from very early times. In 217 B.C. it was captured by Hannibal; later it became an important Roman town on the

Via Plata that ran from Santander to Cádiz; and at various dates it was in the possession of the Moors. At the beginning of the 12th century, under Alfonso VI, a new era dawned for the city. About 1215 the famous University was founded by Alfonso IX of León, and within half a century it ranked with the universities of Bologna, Paris, and Oxford. To it came students from all parts of Europe. The city has suffered severely in the several wars that have devastated Spain, notably in the Napoleonic Wars, when the southwestern part of the town was destroyed by the French. To-day, with a population of over 30,000, it enjoys a peaceful old age, at the same time cherishing many architectural treasures that are worth travelling far to see.

The city, once walled, is oval in shape; near the centre is the **Plaza Mayor,** one of the finest squares in Spain, surrounded by arcades and substantial buildings. On the north side is the *Town Hall;* on the west the *Post-Office;* to the east, the *Market;* and just off the *Plaza* to the south, the *Church of San Martín* where, over the north portal, in crude and curious carving, that saint is portrayed in his usual act of giving his coat to a beggar.

Farther to the southwest, following the *Calle de García Barrado* one reaches the *Plaza del Colegio Viejo.* On its northeast side is the massive building that was formerly the *Old College* or *Colegio de San Bartolomé,* founded in 1401, now the *Governor's Palace;* to the west is the rear of the *University* building; and to the south the imposing **NEW CATHEDRAL.**

This Cathedral, completed in 1733, is new only in comparison with the Old Cathedral at its side; for, at the time of its erection in 1513, the new structure, instead of being built over or around or on the ruins of the Old Cathedral, was built at its side, incorporating its north wall. To Juan Gil de Ontañón, perhaps, is due the credit for the plan of the New Cathedral, although other architects and sculptors for two centuries worked upon it, each in his particular manner, the structure thus recording, as has so often happened, the architectural styles from late-Gothic to florid Renaissance. The exterior of light brown stone, rectangular in plan, is massive and lacking in the picturesque variety of pure Gothic; the west front is a marvel of the sculptor's skill; at the southwest corner stands the bell-tower (360 ft.) belonging originally to the Old Cathedral but later modernized, and after the Lis-

bon earthquake (1755) covered with a coating of granite, which has marred its appearance.

It is the interior of the Cathedral, however, with its spaciousness and magnificence, that claims the traveller's admiration. Its length is 340 ft., its width 158. Massive and lofty piers carry the eye upward to the elaborate vaulting. Galleries with beautiful Renaissance ballustrades run around the nave and transepts and an older Gothic gallery around the aisles. Above the galleries are rich carvings of portrait busts, heraldic symbols, and the like. Over the crossing is a baroque cupola, sadly overwrought. The coro in the nave, the choir stalls, and the high altar are all carved in intricate and ingenious designs. Back of the high altar, in the *Capilla del Carmen*, is the tomb and the crucifix of Bishop Jerónimo, friend and confessor of the Cid; while in the *relicario*, among other relics, is the crucifix which the Cid himself carried in all his battles. Of the side chapels, the *Capilla Dorada* (second in the right aisle) is worthy of note, a veritable museum of rich carvings and beautiful tiles and containing the tomb of its founder, Francisco Sánchez de Palenzuela.

From the fourth chapel on the right there is an entrance to the **OLD CATHEDRAL,** which in its rugged simplicity presents a marked contrast to its florid successor. Founded by Bishop Jerónimo, it is a beautiful example of 12th-century Romanesque architecture, enclosed by massive walls with nave and aisles ending in three semi-circular apses. (The end of the north transept was pulled down to make room for the New Cathedral.) Of special interest are the quaint carvings of the capitals, the concave reredos, and the frescoes of the Last Judgment and other frescoes, all the work of Nicolás Florentino. Especially interesting is the noble dome over the crossing with its two rows of arcaded windows that furnish the admirable lighting to the interior. The exterior of this central lantern, together with the eastern apses, may be seen to advantage in the Patio Chico to the east of the Cathedral. The visitor will at once recognize in the lantern the prototype of the tower of Trinity Church, Boston, Massachusetts.

Opening from the *cloisters* (entrance in the south transept) are three interesting chapels: the *Capilla de Talavera*, with unusual vaulting, where the Mozarabic service is celebrated at rare intervals; the *Capilla de Santa Bárbara:* and the

Capilla de San Bartolomé, all containing beautiful old tombs of bishops and other celebrities.

Proceeding from the west front of the New Cathedral along the *Calle de Calderón*, one passes the *Bishop's Palace* to the south, and then turning north, reaches the main entrance to the UNIVERSITY. It faces a narrow court in the midst of which stands the bronze statue of Luis de León, poet and one-time professor of theology in the University. To the south of the court is the former *Escuelas Menores*, now the *Provincial Institute*, with double-arched monumental doorway and fine inner court. The main façade of the University is richly decorated with busts, escutcheons, and various ornamental devices arranged in three tiers, the figures increasing in size as they retreat from the spectator. One of the medallions contains the busts of the Catholic Kings, who restored the building in 1480. Opening from the inner court are various rooms, the most interesting of which is the lecture room once occupied by Luis de León, which preserves the atmosphere of the old days when Salamanca sent forth such graduates as Cervantes, Loyola, and Calderón. The chapel, marred by restoration, has a profusion of colored marbles. The remarkable staircase of the court, with its balustrade carved into foliage, dancing figures, a bull-fight, etc., leads to the first floor, where is located the library with its 80,000 volumes and priceless manuscripts, and an illuminated 15th-century Bible.

To the southwest of the University, bridging the River Tormes, is the fine old **PUENTE ROMANO,** with 26 arches, the 15 nearest the city being of Roman work. From the far end of the bridge a fine view of city and cathedrals may be obtained.

In the southeastern part of the city is the Dominican *Church of San Esteban*, with a Renaissance façade richly ornamented with saints and friendly beasts. The interior consists of an aisleless nave with side chapels and transepts. Behind the high altar is an exceptionally fine reredos. The various altars are the work of Churriguera, a native of Salamanca, whose name stands for the extreme of ornamentation. In the portico of the adjoining convent is a memorial to Fray de Deza, who espoused the cause of Columbus when the University rejected his plans as visionary. To the east of San Esteban, opposite the former Colegio de Calatrava, is

the small church of *St. Thomas à Becket* (*Santo Tomás Cantuarense*).

To the northwest of San Esteban is the *Plaza de Colón*, in the centre of which stands a modern bronze statue of Columbus, with reliefs of Isabella and Diego de Deza on its pedestal; while to the northeast rises the *Torre del Clavero*, a characteristic mediæval keep.

Among the fine old residences of Salamanca, two should be visited: the *Casa de la Salina*, now the *Palacio de la Diputación Provincial*, just off the Plaza de Colón, built by the Fonseca family in 1516, with a rich façade and splendid patio, where life-size stone figures support the projecting galleries; and the **Casa de la Conchas** of the same period, adorned with stone shells and possessing a grand colonnaded patio and staircase. Facing the house is the massive Jesuit *Seminario Conciliar*.

Some distance to the north of the Seminary is the *Convento de las Agustinas Descalzas;* in its church are some of Ribera's masterpieces, among them his 'Immaculada' that is said to rival Titian in coloring. Farther to the west is the *College of the Noble Irish*, also known as the *Colegio del Arzobispo*, where Irish students are educated for the priesthood. The college was founded by Philip II to spite Elizabeth, the Protestant queen of England, to afford a training school for her Catholic subjects. Near the college is the large pleasure *Park of San Francisco.*

Just inside the old *Zamora Gate*, on the way to the railway station, is the curious round *Church of San Marco* with three semi-circular apses.

From Salamanca excursions may be taken to the south to **Arapiles** (6 miles), where was fought in the summer of 1812 the Battle of Salamanca in which Wellington brilliantly defeated the French under Marmont; and to **Ledesma** (25 miles to the northwest), on the Tormes, which is here spanned by a fine bridge resting on Roman foundations. The *walls* of the town are curious and are thought to antedate the period of the Romans.

From Salamanca a railway runs to the south in 101 miles, to Plasencia (p. 213), with trains in 5½–7½ hrs.; and to the north to Zamora (41 miles, 2–2½ hrs.; p. 222), and to Astorga (115 miles; 8 hrs.; p. 239).

(3) Zamora

Zamora is perched on a great rock overlooking the Douro, with castle, strong towers, walls, and bridge, a picturesque *ensemble* to delight the heart of an artist. Not all her charms does Zamora offer to the traveller who enters by train, for the railway tunnels under a great part of the city. But by those who visit the place there will be found several buildings of interest: the small Romanesque *Cathedral*, with an unusually large and fine tower, one of the finest in Spain; the Templar *Church of the Magdalene*, with curious old tombs; several other churches, and an old *Hospital*, with curious Gothic windows.

In the days of chivalry and romance this frontier town played an important part. At one time no fewer than seven lines of walls girdled the city as a protection from the Moors. Yet, even so, it fell a victim to Al-Mansûr; but was later rebuilt. Here in 1072, Rodrigo Díaz de Vivar, while valiantly assisting Sancho II in his siege of the city, won the title of El Cid Campeador ('the Chief who excels in valor'). In Cervantes's day Zamora was famous for its bagpipes; or at least it was so regarded by the immortal Knight of La Mancha.

Instead of returning to Salamanca, the tourist may, if he so elect, take train direct in 56 miles to Medina del Campo. There are two trains daily; but only on certain days of the week do they make good connections at Medina del Campo for Segovia or Madrid.

Almost midway between Zamora and Medina del Campo is another picturesque fortress town on the Douro; the mediæval **Toro,** with winding narrow streets, old buildings, a fine Romanesque church, in part restored, and a bridge of 22 arches. The battle of Toro that secured the crown of Castile to Isabella was fought near this city in 1476.

FROM IRÚN TO BARCA D'ALBA (FOR OPORTO)

For the route from Irún to Medina del Campo, see p. 9, and for that from Medina del Campo to Fuente San Esteban, p. 217. From Medina del Campo and Salamanca there is but one daily train connecting at Fuente San Esteban for Oporto.

From Fuente San Esteban it is 49 miles to the northwest to Barca d'Alba. At 38 miles is **Fregeneda,** the last station in Spain. For some distance the railway continues almost due south, descending the while, till it reaches the Agueda, when it turns to the northwest and follows for miles down the magnificent **Gorge of the Agueda,** through many tunnels and over many viaducts and embankments. Finally it crosses the Agueda, and near the confluence of that river with the Douro, reaches **Barca d'Alba** (485 ft.), the first station in Portugal. For the route from Barca d'Alba to Oporto, reversed, see p. 325.

FROM VALENÇA DO MINHO TO VIGO, SANTIAGO AND CORUÑA

The approach to Spain by Valença do Minho is the only approach by rail from Northern Portugal. There are two trains daily each way between Lisbon and the frontier: the morning train from Lisbon, with dining-car as far as Oporto, reaching Valença do Minho in 9 hrs., and Vigo in 11½ hrs.; and the evening train from Lisbon with sleeping-car attached, reaching Oporto in the morning, Valença do Minho in mid-afternoon, and Vigo by 6:25 P.M. By either train one must change coaches at both Valença do Minho and Guillarey.

(1) From Valença do Minho to Vigo

Valenca do Minho (in Spanish, *Valencia de Miño*), the last town in Portugal and seat of the Portuguese Customs, has some interesting old fortifications. The wait here between trains will often allow the tourist to walk to the top of the hill for the superb view from the walls of the fortress. From Valença do Minho the railway crosses the Minho River (in Spanish, *Miño*) over the International Iron Bridge, on two levels, that links Portugal with Spain.

Túy (3 miles), the first town in Spain and seat of the Spanish Customs, is of Roman origin with an important Visigothic history, for it was the capital of Witiza, King of the Visigoths, and was later under the domination of the Moors. At the present time it is a quaint old Spanish town, picturesquely situated on its hill overlooking the Miño. It contains an interesting castle-like Cathedral of Romanesque and

early-Gothic work in which may be found carvings both rich and grotesque.

The trip from Túy to Vigo (25 miles) may be made either by train or by motor omnibus. If by train there is a change of cars at **Guillarey** (5 miles), the junction for the line to Monforte (p. 234). From Guillarey the railway climbs the ridge that lies between the Miño and the Vigo Rivers, into a region of woods and boulders and through a tunnel emerging at **Redóndela** (21 miles), a charming village in a fertile valley made strikingly memorable by the railway viaduct that strides above it. From here the ride to Vigo skirts the estuary of the Vigo River and commands views of bay and wooded coast of unusual beauty, especially if seen near sunset. For Vigo, see below.

(2) VIGO

VIGO, on its sloping hillside and with outlook on the broad Bay of that name, has one of the finest harbors in Spain. In times past the city has witnessed a number of exciting engagements in its Bay, notably in 1589 when an Anglo-Dutch fleet sank many Spanish and French galleons loaded with an unknown amount of bullion. Though the treasure has frequently been sought for, none of it has ever been recovered. Vigo is now a thriving commercial city with a population of *c.* 53,000, the fine modern section with its broad streets and substantial buildings attesting its prosperity. The sea-bathing is especially fine. Perhaps the most interesting sight in the city is the **Fish Market.** Early in the morning the fish-wives may be seen with large flat baskets on their heads bringing in the fish from the shore to the market, where all kinds of sea-food are offered for sale. The *Vegetable and other Markets* near by also present an animated and colorful picture. In the old section of the town are the granite *Cathedral* and the two old forts, the *Castillo de San Sebastián* and the *Castillo de Castro*, that crown the hill and command fine views.

From Vigo pleasant excursions may be made by row- or sail-boat across the Bay to **Cangas,** a typical Spanish fishing village (there are steamers to Cangas every half-hour); on foot to **Bouzas,** on the coast two miles to the west, where there is a large sardine factory; by sail-boat to the **Cíes**

Islands, a little archipelago off the coast that protects the Bay of Vigo from the storms of the Atlantic; by motor car or other conveyance over the coast road of 40 miles or thereabouts to the south to **La Guardia,** where there is fine sea-bathing, and with return to Vigo, perhaps, by way of **Túy** and **Gondomar;** by motor car to **Mondariz,** a much-frequented watering-place; and by motor car, motor omnibus, or tram along the fjord-like Bay of Vigo to **Redóndela** or **Pontevedra** (see below). Tourists entering or leaving Spain at Vigo should plan for as long a stay as possible, for it is a fine centre for excursions and one of the most beautiful approaches to the Peninsula.

(3) From Vigo to Santiago

There are two ways of covering the 66 miles between Vigo and Santiago: by railway train or by motor omnibus, the latter to be preferred in good weather.

The route for several miles follows the beautiful *Ría de Vigo* or Bay of Vigo, which resembles one of the quieter Norwegian fjords, though in its coloring it is more like an Italian lake. At **Redóndela** (7 miles) the road passes under the railway viaduct (see p. 224), and the traveller may note the picturesque village and the quaint peasant folk. Indeed, the scenes of country life and country architecture all along the way to Santiago are unusually diverting. One of the curiosities of the journey is the Galician corn crib, a granite affair, at times surmounted by a cross, and resembling nothing so much as a huge sarcophagus on a raised platform.

A dozen miles farther on, **Pontevedra** at the head of the Ría de Pontevedra is reached. With *c.* 25,000 inhabitants, in a beautiful situation and with several interesting old buildings, one of them a curious circular church, Pontevedra offers many inducements for a longer stay than the 'bus allows, though the beauty of the place is not to be seen from the 'bus line. There are enthusiasts who spend many summers here, for the town offers many excursions along the coast, and the climate is most delightful.

Turning inland, the route lies through a rolling country with views into fruitful valleys, where corn fields and vineyards are in evidence, the grapevines festooned over granite supports.

At **Caldas de Reyes** (12½ miles from Pontevedra) the railway, which up to this point has paralleled the highway, to avoid the hill to the north turns to the west, and reaches the coast at **Villagarcía** on the beautiful Bay of Arosa. Out in the bay opposite **Carril**, two miles farther north, lies the pine-clad island of Cortegada, which has been presented by the Galicians to Alfonso XIII. Skirting the coast and the estuary of the River Ulla, the railway comes back to the Pontevedra–Santiago highway at **Puente Cesures**, the Roman *Pons Caesaris*. Both railway and highway cross the Ulla, the latter on a superb ROMAN BRIDGE of 7 arches.

A mile beyond is **Padrón**, the *Iria Flavia* of the Romans, and one of the larger towns of Galicia. Its present fame rests on the double tradition that here St. James (Santiago) preached, and that after his martyrdom in Jerusalem his body rested here before it was finally interred in the Cathedral of Santiago. Near Padrón are two ancient Towers (*Torres de Oeste*) and the *Church of Santa María de Iria*, recognizable by its two curious pyramidal turrets.

Three miles beyond Padrón is **Esclavitud**, with its pilgrimage *Church of Nuestra Señora de la Esclavitud*, which in mediæval times was an asylum for all classes of criminals (cf. p. 171).

From Esclavitud it is 14 miles to Santiago, the railway coming to its terminus at **Cornes**, half a mile or more south of the city. From a distance the soaring Cathedral towers stir the feelings of the tourist as for 7 centuries they have gladdened the hearts of unnumbered pilgrims.

(4) SANTIAGO DE COMPOSTELA

SANTIAGO DE COMPOSTELA is unlike any other city of Spain. Its arcaded streets, its granite-paved plazas, and its monumental buildings stamp it as a city of unusual importance. And such a place it was from the 12th to the 16th centuries, when pilgrims from all Christendom flocked to the tomb and shrine of St. James (in Spanish, Santiago) in such numbers as to be likened to the stars of the Milky Way for multitude. To-day it is still one of the four great religious shrines of Spain, the others being at Montserrat (p. 100), Covadonga (p. 252), and Guadalupe (p. 211). Santiago, with a population of *c.* 25,000, is delightfully mediæ-

val in its atmosphere: the visitor will be rewarded with many a charming picture of the simple life of the country folk even though the goal of his quest is the wonderful Cathedral.

Facing the *Plaza de Alfonso XII* the **CATHEDRAL** stands as a prodigious work of an age of faith. The sumptuousness and the exuberance of its west front with the two aspiring towers has a touch of Oriental splendor. One may criticize the Baroque architecture with its lavish display of decoration, though the wonder of it remains. The present Cathedral is the third structure on this spot. When, in 821, the tomb of St. James, the son of Zebedee, Spain's patron saint, was reported to have been discovered on this hill, a star pointing the way, a modest church was erected over the tomb. This church was destroyed by Al-Mansûr the Moor, and a second and finer building erected by Alfonso III. About the year 1078 the present structure of gray granite was begun and in 1211 consecrated. Originally it was Romanesque in architecture and the finest example of that style in Spain; but the alterations of the 16th and 18th centuries have wrought many changes. Of the various entrances to the Cathedral the most interesting are the *Gate of the Silversmiths' Shops* (*Puerta de los Plateriás*) of the south transept to the west of the clock-tower (262 ft.), where the primitive carvings of delicate workmanship express the feeling of the original work; and, to the east, the Holy Door (*Puerta Santa*) leading into the apse, which is opened only in the Year of Jubilee when the festival of St. James (July 25) falls on a Sunday. The sculptured figures that flank the doorway are from an earlier building.

Very different in feeling is the ornate façade of the Cathedral, the work of Fernando Casas y Novoa, who in 1738 placed it in front of the original entrance, thus forming an atrium or vestibule to the Cathedral proper. Of the two flanking towers, each 230 ft. in height, the southern one is the bell-tower, containing 13 bells, the other one the 'Tower of the Rattle,' which is sounded in Holy Week. There is an amusing story told concerning this rattle. During the Napoleonic Wars when some French soldiers were quartered in the Cathedral cloisters, the rattle sounded on Holy Thursday and the soldiers, hearing the sound, thought an army of mountaineers in wooden shoes was almost upon them. Their retreat was hasty and headlong and their capture easy.

A noble stairway in four flights leads to the west door of the Cathedral, underneath which is the entrance to the *Lower Church*, an interesting 12th-century work. Directly above this entrance is the **Gate of Glory** (*Portico de Gloria*), the architectural gem of the Cathedral, and, according to Street, 'one of the greatest glories of Christian art.' It is the work of Maestre Mateo, who spent twenty years upon it, completing it in 1188. The carved figures that adorn the three deeply recessed doorways are charmingly naïve and unconventional in their arrangement. Upon the central pillar is the seated figure of St. James above a tree of Jesse, while beneath the pillar are grotesques, among which is the figure of a man thought to be that of Mateo himself.

The interior of the Cathedral, which has suffered fewer changes than the exterior, is in large part the chaste and impressive Romanesque structure of the 12th century. Its plan is that of a Latin cross, the total length being 308 ft., the length of the transepts, 207, and the height, 80 ft. The nave with many slender clustered piers is barrel-vaulted. As the windows are few, a dim religious light pervades the place. The coro in the nave and the *Capilla Mayor* are of late construction. Beneath the Capilla Mayor, entered by a stairway at the side of the chapel (open 9:30 and 4), is the *crypt*, in which is the reputed tomb of St. James and his two faithful followers, SS. Athanasius and Theodosius. This spot is the Holy of Holies of the Cathedral, the goal of every pilgrim. Above, in the Capilla Mayor, is the glorification of St. James represented by a riot of saints, angels, and floral designs, in the midst of which is the life-size stone statue of the saint, seated, that is supposed to have belonged to the original church.

Of the many chapels those of special interest are the *Capilla de la Corticela* or *Parochial Church*, opening from the north transept, an early work; and the **Chapel of the Relics** (open 9:30 A.M.), in which are an amazing number of holy relics in richly wrought urns. Here, too, are the tombs of Berenguela, wife of Alfonso VI; of Ferdinand II and Alfonso IX of León; and of Juana de Castro, the unfortunate wife of Peter the Cruel. The *cloisters*, to be entered from the south transept, near the old relief of St. James on horseback, were erected in the 16th century during the time of the art-loving Archbishop Fonseca. They are beautiful examples of the

plateresque style. Crowning some of the corners are curious pyramidal turrets. Opening from the cloisters are the *library* and the *Sala Capitular*, the latter hung with fine old tapestries, above which is a florid decoration in which the scallop shell, St. James's symbol, is used. (The scallop shell may be observed frequently in the decorations of the Cathedral and town buildings.) The Sala Capitular houses the giant censer (*botafumeiro*) when it is not in use in the Cathedral.

From the roof, accessible from the triforium gallery of the nave, one may obtain a more intimate knowledge of the architect's plan and of the sculptor's work. A higher climb up one of the towers will give one a view of the city with its wealth of ecclesiastical buildings in its beautiful setting of encircling hills, the Pico Sacro towering above all others (cf. p. 231).

The Plaza de Alfonzo XII is bounded on the north by the **Royal Hospital**, which was founded by Ferdinand and Isabella for the sick and poor pilgrims visiting the shrine of St. James, the work being entrusted to the architect Enrique de Egas. The Renaissance façade is charming with its richly decorated doorway and its picturesque balcony. Medallions of the patron sovereigns are seen to the right and left of the doorway. The carved stone chain under the cornice and the corbels supporting the balcony are unique features. The interior is arranged around four patios or courts (the southern ones the finer); in the centre is an interesting chapel. The Sisters of St. Vincent of Paul since 1880 have formed the nursing staff of the hospital that still ministers to the poor.

Other civic buildings bounding the Plaza Alfonso XII are the *Town Hall*, or *Casa Consistorial*, to the west, whose façade is adorned with the sculptured form of Santiago as he appeared at the Battle of Clavijo, a modern work; and the *Convent of San Jerónimo*, now a *Normal School*, facing the Royal Hospital, with a front in harmony with that building, though less richly ornamented. In the rear of San Jerónimo, facing the east, is the *Colegio Fonseca*, now used by the University.

On the east side of the plaza and adjoining the Cathedral on the north is the *Archiepiscopal Palace*; farther east, fronting the *Plaza de la Inmaculada* is the **Convent of San Martín Finario**, now a seminary for priests, with a massive and monumental façade and a sumptuous church of the 17th

century. The façade of this plateresque church is adorned with figures of St. Martin giving his coat to a beggar. Among the wealth of statues and carvings that enrich the interior of the church, one notes especially the beautifully wrought *choir stalls*, worthy to be compared with those of Amiens or Toledo, the work of Fernando de Prado, and the statue of Santa Scholástica by Ferreiro. Rich specimens of Córdoba leather are to be found in the doorways behind the high altar.

In marked contrast to this magnificent church is the *Capilla de las Ánimas* or *Church of Souls*, a few blocks to the east. It is a church of the people, where services are held all through the forenoon. In the chapels that border the nave are dramatic and cruelly realistic scenes of the Passion of Christ. The statues, life-size and polychrome, the work of a native artist, are deeply venerated by the people of Galicia.

The *University* building in the southeastern part of the city is a dignified granite structure, adorned by Ionic columns and statuary by Núñez, a local artist. Its library contains beautifully illuminated manuscripts, valuable historic documents, and books of rare bindings. In many of the rooms are portraits of Santiago's famous sons.

In the *Plaza de Abastos*, north of the University, is the *Market*, the scene of great activity on Thursdays and Sundays. The theatre, built in 1841, is on the *Rua Nueva*, to the west of the University.

On the outskirts of the town are a number of interesting buildings. To the north the large *Monastery and Church of San Francisco* with towers challenges attention. On a hill to the northeast is the *cemetery*, which commands a good view of the town, while in the foreground is the Gothic *Church of San Domingo*. Farther south is the massive Convent of Belvis.

To the southeast of the town across the River Sar is the CHURCH OF SANTA MARÍA DE SAR, where the inclination of the piers and walls gives one the sensation of a building about to collapse. The cause of this inclination is variously explained.

By way of a parting view of Santiago and its glorious Cathedral, it is well to walk out the beautiful *Alameda* in the southwestern part of the town, and climb the hill to the little old *Church of Santa Susanna*, dedicated to another of the

patron saints of Santiago, where a most rewarding view may be obtained.

A visit to Santiago during the Festival of St. James (July 24–27) is a rich and unique experience.

(5) Excursions from Santiago

Easy excursions may be made to the top of *Monte Pedroso* (2155 ft.), an hour and a half to the northwest of Santiago, and to the *Pico Sacro* (2250 ft.), a conical-shaped mountain of crystallized quartz, a dozen miles southeast of the city.

Lovers of Borrow, if not hurried, will drive, perhaps, to **Finisterre** (62 miles to the west) for ascent (rather toilsome, but most rewarding) of the mountain that ends in *Cape Finisterre*. The author of 'The Bible in Spain,' it will be recalled, made his journey to the Cape from Padrón (p. 226); his account of the same is possibly the most romantic yarn he ever penned.

(6) From Santiago to Coruña

From Santiago it is 41 miles to Coruña, with two motor 'buses each way, daily. The highway winds over three low unnamed passes, for the middle one of which, between Herbe and Carral, we suggest the name of *Puerto de Sonriente Valle*, or *Pass of the Smiling Valley*. The omnibus or motor car has been climbing for a while almost imperceptibly, when suddenly, as it attains the top of the ridge, one looks down on a rare scene of peace and plenty in the broad smiling valley below. The last few miles before one reaches La Coruña afford many views of the city and coast.

(7) Coruña

LA CORUÑA is an important seaport of some 62,000 inhabitants, with magnificent situation on a low isthmus that connects a rocky promontory with the mainland. On either side of the isthmus are bays, that on the east being protected by moles which form the puerto, or harbor. Possibly founded by the Phœnicians, Coruña was later held by the Romans. In modern times it has seen many interesting events. Here

in 1386, John of Gaunt landed to claim unsuccessfully the crown of Castile in the name of his wife, daughter of Peter the Cruel — which claim was later satisfied when the daughter of John of Gaunt married the heir to the throne of Castile; here Philip II embarked to marry his cousin, Mary of England; and from this port the 'Invincible Armada' sailed in 1588 (cf. p. 248). Battles have here been fought on sea and land, the most memorable being the one in 1809 between the English and the French under Soult, when Sir John Moore was killed.

From the railway station, some distance south of the town, one first comes to the newer portion of the city situated on the isthmus mentioned above, between the harbor and the small Bay of Orzán. This is the residential district, where the finer buildings both private and public are located. As in Burgos, the numerous glassed-in balconies give many a building the appearance of a crystal palace. The *Alameda* and the park-like **Paseo de Méndez Núñez** make an attractive water-front, while out in the harbor the *Castillo de San Antón* on its tiny island adds a mediæval touch to the picture.

The older part of the town is situated on the promontory, of which the attractive *Plaza de la Constitución* or *del General Azcárraga* is the centre. Here are located the *Capitanía General*, the *Courts of Justice*, and the two old Romanesque *Churches of Santiago* and *Santa María del Campo* (12th-14th centuries). To the east of the plaza is the **Jardín de San Carlos**, in the midst of which is the well-kept tomb of Sir John Moore.

About three quarters of a mile to the northwest, on land sloping down to the sea, is located the *Cemeterio* of Coruña, and adjoining it the *English Cemetery;* and three quarters of a mile farther on, near the extreme northwestern point of the peninsula, is the massive *lighthouse* known as the **Torre de Hércules** (185 ft.) built on Roman foundations. The ascent of the tower is most interesting both because of its interior construction and because of the view of the distant city and of the rocky, wave-washed shore which it commands. There are many roads and paths on the peninsula, and a single visit is not likely to exhaust the attractions of this corner of Spain.

(8) Excursions from Coruña

Excursion may be made by boat from Coruña in about 1¼ hrs. (or by train in 2¼–3 hrs., with change at **Betanzos**) to **El Ferrol**, one of the three chief naval ports of Spain, where on a magnificent harbor are located a naval academy, arsenals, docks, etc.

El Ferrol may be made a centre for further excursions: (1) to the *Church of Chamorra* (2 miles to the northwest), built above the remains of an early Celtic place of worship, and a mile farther on to *El Castro de Vilasanche*, a Celtic barrow, circular in form and covering an area of some 220 square yards; and (2) to the *ex-Colegiata de Caaveiro* in the valley of Caaveiro on the Eume, 12 miles to the east of the Bay of El Ferrol. For the latter excursion one should engage beforehand a guide and horses and then get off at an early hour with luncheon in one's pocket, for a stiff ride of 3 hours through a wild country. Tradition has it that the Convent was founded by St. James the Apostle; but it is more likely that it was constructed as a stronghold by one of the early religious military orders, and was later taken over by the friars. The prison cells are interesting — and terrible. But more interesting is the picturesqueness of the spot and the position of the valley, so sheltered from every wind that to it spring comes a whole month earlier than anywhere else in Galicia. The region is well stocked with game, including partridges, hares, wild boars, and other animals; and the Eume is said to be one of the finest salmon and trout streams in Northern Spain.

FROM VIGO OR SANTIAGO OR CORUÑA TO LEÓN, PALENCIA AND MADRID

An express train, with first- and third-class coaches and with sleeping- and dining-cars attached, leaves Coruña in the early afternoon and reaches Madrid via Avila the next morning (19 hrs.).

The return train from Madrid to Coruña covers the distance in 17½ hrs., leaving Madrid in the evening and arriving at Coruña in the early afternoon. There are two other trains daily each way making the trip in from 20 to 24 hrs.

(1) From Vigo to Monforte

The journey from Vigo to Monforte (110½ miles) is one of great scenic beauty, for from Guillarey to Los Peares, a distance of 70 miles, it parallels the Miño River noted for its wild and rocky gorges.

For the route from Vigo to **Guillarey** (25 miles), reversed, see p. 224. Eight miles farther on, in the midst of a vine-growing region, the railway reaches the walled town of **Salvatierra** that frowns defiance at the stronghold of Monção on the Portuguese side of the river. Ten miles beyond, the scenery becomes grander as the river twists and turns and its banks contract until the confined waters break into foaming rapids.

Some miles beyond **Arbó** is to be seen on the right the Portuguese town of **Melgaco,** at the base of the Outeiro Major (4730 ft.), one of the highest mountains in Northern Portugal (cf. p. 330). Near **Filgueira** (57½ miles) is the fine *Cascada de Barja* or *Waterfall of Barja*, in the Gorge of Parses de San Gregorio.

At **Ribadavia** (66½ miles), just above the confluence of the Avia with the Miño, stands the *Convent of Los Dominicos*, which was formerly a palace belonging to the Kings of Galicia. In the vicinity are extensive tin mines. At 82 miles is **Orense,** for which see below.

At **Los Peares** (93 miles) the railway crosses the Miño, and for the next 17 miles follows up the course of the Río Cabe, one of the many tributaries of the Miño, threading for some miles the Gorge of the Cabe and so reaching Monforte on the main line from Coruña.

(2) Orense

Orense, with a population of over 16,000, is of interest for its three 'marvels': its high and strikingly picturesque *bridge* on seven arches, of which the central arch has a span of 156 ft.; its *hot springs* known to the Romans as *Aquæ Urentes;* and its 13th-century *Cathedral*, with nave and aisles of 8 bays and many other elements of very great interest. In the Capilla del Cristo Crucificado, a chapel overlaid with tasteless carving in wood, is an image of the Saviour known as 'El Santo Cristo.' It resembles the more celebrated image in

Burgos and is very highly regarded. In niches below the retablo of the high altar are the ashes of Saints Eufemia, Facundo, and Primivo. The *cloisters* of the *Convento de San Francisco*, now used as a barracks, have exceedingly fine capitals which were regarded by Ford as of the best 13th-century work in Spain.

Orense may be styled a centre for reaching mineral baths, for within an hour or two of the city are to be found no fewer than seven watering-places with waters of many kinds.

(3) From Santiago to Lugo

Motor omnibuses to connect with the trains on the Coruña–Madrid Railway run daily in about 4 hrs. from Santiago to Lugo, a distance of 60 miles. The highway leads over the Galician mountains and reaches its highest point on the top of the Puerto Menjaboy. A little before reaching Lugo the road crosses the Miño.

Motor omnibuses also run between Santiago and Curtis, a station on the railway almost midway between La Coruña and Lugo. The road is not so good nor the scenery as fine as from Santiago to Lugo.

(4) From Coruña to Lugo and Monforte

There are four trains daily between Coruña and Lugo in 3–4½ hrs. (71 miles) and five daily trains between Lugo and Monforte, in 2–3 hrs. (44 miles).

On leaving Coruña, the tourist has for a while beautiful views of the coast, and pleasing views all the way to Lugo, with smiling valleys not infrequently. The land is often in small holdings, with many stone walls or slabs standing like gravestones. There is much slate and there are many chestnut trees. If it be just after the harvest season, one will note men and women threshing with flails and winnowing the grain by hand. In the late summer the tourist will note with amazement the peculiar cabbage plants growing several feet tall — that is to say, many feet tall for cabbage plants — and stripped of their leaves save for a tuft at the top. It is the Spanish way of raising cabbage.

At **Curtis** (31 miles from Coruña) connection is made with

the motor omnibus service to Santiago; and at **Lugo** connection is made for a similar service with Santiago, for which see above, and for Lugo see below.

For the 44 miles south of Lugo the railway continues through a country similar to that described above. A mile before reaching Monforte, or Monforte de Lemos, to give the town its full name, to distinguish the place from Monforte in Southeastern Spain, the line crosses the Cabe.

Monforte de Lemos, with a population of nearly 15,000, set on a hill formerly dominated by a *Castillo* of the Counts of Lemos, is the important junction for the line running to Vigo, for which see p. 234. On the midday trains time is allowed for lunch at Monforte.

(5) Lugo

Lugo, the *Lucas Augusti* of the Romans, situated on the beautiful Miño River, is the capital of the Province of Galicia.

The chief features of interest are the walls and the Cathedral. The **WALLS,** which nearly encircle the town, are of the same age as those of León (cf. p. 240), though much better preserved. They are between 30 and 40 ft. high and 20 ft. thick and now form an elevated promenade of 1¼ miles around the city, from whence one may obtain enticing views of the town and the surrounding country. The walls lack the picturesqueness of those of Ávila, for the round towers, some 80 in number, have been levelled even with the wall. But there are interesting gateways, such as the *Puerta del Carmen*, where Roman stones are to be seen, and the *Puerta de Santiago*, where the equestrian statue of Santiago (St. James) adorns the façade.

The *Cathedral*, originally a 12th-century Romanesque structure, has been so modernized that on the exterior one would never guess its age. The north portal is Romanesque, however, though the Gothic porch is a later addition. Of the interior the aisles are early work, while the lofty nave belongs to the 15-16th century. This Cathedral enjoys the privilege of having the Host perpetually exposed ('perpetuamente de manifiesto').

Near the railway station are sulphur springs that were known in Roman times.

(6) From Monforte to Venta de Baños

Scenicly, the ride from Monforte to León is much finer and much more exciting than that from Coruña to Monforte. As the train pulls out of **Monforte,** one catches sight of a tower of the old *castle* of the Counts of Lemos, still dominating the scene. After some distance the railway three times crosses the Río Lor, beloved of trout-fishers, a branch of the Río Sil (of which we shall see more), which is a branch of the Cabe, which, it will be recalled, is a branch of the Miño (p. 234). Then for a distance of 56 miles the railway follows up the valley of the Sil as far as to Ponferrada, most of the way paralleling the river and crossing it three times.

At **Montefurado,** 'town of the pierced hill' (26½ miles from Monforte), the Sil has been led through an old *Roman tunnel* a quarter of a mile in length, the mouth of which may be seen on the right. As to why the tunnel was ever constructed, authorities differ.

Beyond **Quereño** (48½ miles) the railway runs for nearly ten miles through the Gorge of the Sil, threading a dozen tunnels and affording magnificent views. (The highway from Orense to Ponferrada runs for a few miles through the lower part of the gorge.)

At **Toral de los Vados** (59½ miles), junction for a branch line to Villafranca del Bierzo, the railway crosses the Ríos Burbia and Cua, branches of the Sil, and then withdraws from the larger river till near Ponferrada, when, after crossing the Sil for the third time, it bids farewell to that romantic stream.

Ponferrada (69 miles), at the confluence of the Río Boeza with the Sil, with over 8000 inhabitants, is named for its 11th-century bridge over the latter river. It is a town of picturesque, well-shaped towers. From it leads a narrow-gauge railway for 38½ miles up the valley of the upper Sil, almost to its sources on the southern slopes of the Cantabrian Mountains.

From Ponferrada our railway runs for a dozen miles or more up the valley of the Boeza and for a sixth of this distance through the rocky Gorge of the Boeza.

Outside of the picturesquely located town of **Bembibre** (80 miles; 2119 ft.) one may catch sight of the hermitage *Church of Ecce Homo,* which is the scene of a Romería on September

14. Of 'the plain or valley of Bembibre' Borrow has written most enthusiastically. His account of his journey on horseback from Bembibre to Lugo by the highway, which is much shorter than the railway, through Villafranca del Bierzo (see above), over the Puerto de Piedra Fita (3310 ft.), which he calls the 'far-famed Pass of Fuencebadon, and through Nogales, is one of his most spirited pieces of description.

Beyond **Torre** (85½ miles), the railway, which has been ascending ever since leaving Monforte, begins to climb very much more rapidly, circling the slopes or tunnelling through spurs of the Montañas de León, and winding and twisting and ascending so that at one point the line is seen far above, and later as far below, until near **Brañuelas** (99 miles) it reaches its highest point (3450 ft.) on the watershed between the Miño and the Douro river-systems. The descent of 17 miles to Astorga (2820 ft.) is much tamer. For Astorga see below.

From Astorga a connecting line leads to Zamora (74 miles), Salamanca (115), and Plasencia (215 miles), for which see pp. 222, 217, 213.

Ten miles beyond Astorga is **Veguellina,** where on the left is the old twenty-arched bridge over the Orbigo by which in July, 1434, was held the so-called 'Paso Honroso' or 'gentle Pass of Honor,' when Suero de Quiñones and nine companions-in-arms challenged every knight who came by on his way to the jubilee of Santiago. For 30 days they kept guard by the bridge; 727 courses were run; 177 lances were broken; 1 knight was killed, and 11 others wounded. All covered themselves with glory and many with gore. It was one of the last exploits of that system of foolishness that passed under the name of Chivalry.

Beyond Veguellina the country is uninteresting as far as to **León** (148 miles), for which see p. 240.

At León the railway turns to the south for some distance and in 11 miles passes **Palanquinos,** a popular resort of the citizens of León.

At **Sahagún** (38 miles from León) are the ruins of the former *Benedictine Abbey*, founded by Alfonso III in 905. The Gothic church was begun in 1121 by Alfonso VI, who designed it as the burial-place of himself and his five wives. It should be noted that he was not related to Henry VIII of England. The monastery became the voluntary asylum of a number of Kings of León, who, resigning their crowns, ended

their days here as monks, as did Charles V at the monastery of Yuste (p. 214). The monastery was plundered by both the French in 1811 and the Spanish sequestrators two decades later. But there still stands the noteworthy *Chapel of San Mancio*, dating from the 12th century, with the tombs of Alfonso VI, of Queen Isabel, and of the lovely Zaida, daughter of Aben-Omar, King of Sevilla.

Paredes de Nava (63 miles from León), with a present population of nearly 5000, was the birthplace of the painter Pedro Berruguete and of his more eminent son Alonso Berruguete, who, studying in Florence and in Rome under Michelangelo, became also a painter, sculptor, and architect. In the *Church of Santa Eulalia* in Paredes de Nava one may see some of his sculptures.

Half a mile west of **Grijota,** which is within a few miles of Palencia, lies the long, irregular *Laguna de la Nava*, into which drain many streams, and which dries up every summer and becomes a pasture for cattle.

Seventy-five miles beyond León is **Palencia,** for which see p. 243. Seven miles to the south is **Venta de Baños,** junction for the line to Irún.

(7) Astorga

Astorga, the *Asturica Augusta* of Roman times, when it was an important military centre, from whence the Asturias derives its name, is now a small town of *c.* 6000 inhabitants. Its encircling **Walls,** belonging in their foundation to late Roman times, its impressive Gothic *Cathedral* (15th-16th centuries), with many features of interest, and its *Bishop's Palace*, a mediæval castle in appearance, together with other buildings and plazas both quaint and picturesque, raise the town above the commonplace, though it may no longer be the '*urbs magnifica*' of Pliny's description. Its history has its chapters of heroism, one of the most noted being the siege of the town in 1810 when the inhabitants withstood the French besiegers.

On the streets of Astorga may at times be seen the *Maragatos*, a primitive people living in some three dozen villages in the mountains to the southwest of the city, who are supposed by some scholars to be descendants of the original Iberians, and by others descendants of the Moors. Like the

gypsies they do not intermarry with other peoples, but clannishly preserve their ancestral costumes and customs. Twice a year the entire tribe assembles in Astorga at the feast of Corpus Christi and of the Ascension, when they dance their tribal dance El Canizo, which is as peculiar as is their marriage ceremony.

On the Cathedral is a quaint weather-cock, a statue in wood of one Pedro Mato, a famous Maragato, painted and garbed in the costume peculiar to the clan. And above the *City Hall* on the largest of the bells there hung, the hours are struck by painted wooden figures in Maragato costume.

The tourist should not leave Astorga without sampling the *mantecadas* for which the town is famous, a kind of square cake wrapped in paper. The local jewelry is both curious and interesting. It is sometimes possible for the tourist to chance upon earrings or necklaces of very primitive style which have belonged to a Maragato.

(8) León

LEÓN, once the proud capital of the extensive Kingdom of León, is now little more than a provincial town, numbering *c.* 19,000 inhabitants. And yet it contains one of the choicest gems of Spain — its exquisite Cathedral. In Roman times, when the 7th Legion was stationed here to keep peace in the Asturias, the place was known as *Legio Septima Gemina*, a city with massive walls and marble gates. Following the Romans came the Visigoths under Leovigild, who captured the city in the 6th century and changed its name from *Legio* to *León*. The Moorish domination lasted only 25 years (717–742), though later the city was laid low by the terrible Al-Mansûr, that Scourge of the Christians. Alfonso V (994–1027) rebuilt the city and gave it a model charter. The next two centuries mark the period of León's glory, in the latter part of which period the Cathedral was under construction.

Like Lugo and Astorga, León has preserved in part its third century **ROMAN WALLS,** although they have been so many times repaired and rebuilt that Roman work is seen only in the lower courses. The round towers at frequent intervals add a picturesque touch and show the manner of defense in bygone times. From the grim four-sided tower,

the *Torre de los Ponces*, to the northeast of the *Plaza de la Constitución*, which is the centre of the business life of modern León, and where is located its imposing *Casa Consistorial*, it is interesting to follow the old wall to the north gate or *Puerta del Castillo*. The wall in the southern part of the town dates from the time of Alfonso XI in the 14th century.

A short distance from the Puerta del Castillo may be found the oldest church in León, the Collegiate *Church of St. Isidoro* (open 3 P.M.), a fine old Romanesque structure, heavy and substantial, somewhat after the style of the Cathedral of Santiago de Compostela. The nave has a barrel vaulting, while the arches of the transept show Moorish influence. The Capilla Mayor is a late-Gothic construction, replacing an earlier one. The Church was founded in 1005 by Ferdinand I of Castile in honor of St. Isidoro, whose remains repose in a silver reliquary on the high altar. In the side chapel is a processional Cross of very fine workmanship. The baptismal font with Byzantine decorations and the plain sarcophagus of Vitambén, the architect of the church, are of interest. Adjoining the nave on the west is the *Panteón*, or royal mausoleum for the Kings of León. Since the French sacked the place in 1808, little remains of its former glory. The paintings on the ceiling are most curious and are considered the 'most important specimens of the Byzantine style in Spain.' Of the stone sarcophagi remaining, only two are inscribed.

Where now stands the **CATHEDRAL** once stood the Roman baths and later the palace of Ordoño II and an earlier cathedral. The present structure of creamy limestone, probably begun in 1250, was built on strictly French lines, resembling the Cathedrals of Amiens and Rheims. Like them it is cruciform in plan with semi-circular apse and polygonal chapels radiating therefrom. In size it is smaller than its two sister cathedrals, Burgos and Toledo, being only 298 by 131 ft. and 98 ft. in height. The appearance of the exterior is noble, though less imposing than its French prototypes. The main entrance, consisting of an arcaded porch from which open triple recessed portals, is not excelled by any entrance of its kind in Spain. Between two piers of the porch is a curious column with the shield of León and Castile and bearing the legend '*locus appellationis*,' where justice was formerly administered. The sculpture of the portals is

charming work. Above the central doorway is depicted the Last Judgment. Hardly less interesting are the doors in the transepts. Above the western porch is a beautiful arcade and rose window with intricate traceries and above these a gable belonging to a later period, as do also the flanking towers.

The interior is glorious. One wonders at the audacity of the architect who would plan so airy a building with such slight supports. No wonder the structure needed strengthening and rebuilding in part in 1880-1901! The slender clustered piers carry the eye skyward like those in France, while the triforium and the exceedingly lofty clerestory are one mass of glittering glass of the richest possible color. The effect is marvellous. The best glass is in the north and west roses and in the Capilla Mayor and the Capilla de Santiago. No side chapels open off the aisles to spoil the simplicity of the original plan, and the coro (15th-16th century), which occupies the position usual in Spanish churches, has a broad archway opening from the front, through which it is possible to see the high altar. Though this opening mars some of the beautiful work on the alabaster trascoro, it adds to the vista one may obtain from the front entrance. The choir stalls are of beautiful workmanship. The Gothic retablo behind the high altar contains 15th-century paintings, three of them depicting scenes from the life of St. Froilán, Bishop of León in the 10th century. At the rear of the Capilla Mayor is the noble tomb of Ordoño II, the founder of the old cathedral. There are other interesting tombs, among them that of Bishop Rodrigo in the north transept, where is depicted, in the archway back of the recumbent figure, a funeral procession.

The north transept door leads into a vestibule which in turn opens into the cloisters and, on the right, into the Capilla de San Andrés, beyond which is the large 16th-century Gothic Capilla de Santiago, where the glass is the best preserved in the whole structure and the frieze with its grotesques is most diverting. The cloisters have interesting old frescoes that remind one of early Florentine work; but the vaulting of the arcades has been marred by the late additions of fantastic ornamentation.

According to Street, this Cathedral is 'in its way the finest church Spain can boast,' and 'worthy to be ranked among the noblest churches in Europe.'

Some distance to the west of the city, on the Bernesga River, is the secularized **Convent of San Marcos**, once a hospice for pilgrims on their way to Santiago de Compostela. It was built by Juan de Badajoz in the florid style of the time of Charles V, the imposing façade adorned with medallions bearing reliefs of mythological and historical characters. The church adjoining has some good glass and carvings. Especially interesting are the choir stalls in the elevated coro with their grotesque carvings. At the church entrance are displayed some old historic coaches, while in the former sacristy is the Provincial Museum (open 9–1; Sun., 9–12), where are gathered old Roman remains found in the city, mediæval relics, a few statues, the wooden statue of St. Francis by Salvador Carmona in particular, an archaic ivory crucifix, bronzes, coins, etc.

Of domestic architecture the finest building is the house of the illustrious Guzmán family, the *Casa de los Guzmanes*, a dignified structure of the 16th century on the *Plazuela de San Marcelo*. Of this family perhaps the most famous was Alonso Pérez de Guzmán, surnamed 'El Bueno,' the defender of Tarifa in 1294 and the conqueror of Gibraltar in 1309, whose statue may be seen near the iron bridge over the Bernesga, that leads to the railway station (cf. p. 187).

(9) Palencia

Palencia on the River Carrión, the *Pallantia* of the Romans, is now a city of 18,000 inhabitants. It has had a varied history. In this city the famous Cid was married to Doña Ximena; and here during the 12th century was the seat of the Court of Castile. Its oldest and most interesting church is that of *San Miguel* with a fortress-like tower, a fine example of 13th-century Spanish-Gothic.

The *Cathedral* of later date (14th-16th centuries) was built over the cave of San Antolín and dedicated to that saint. It is considered one of the best examples of the florid period of Spanish-Gothic. The interior presents a pleasing effect, especially in the aisles. The admirable choir stalls, removed to the nave about 1519, are the work of Centellas of Valencia. On the trascoro is an interesting Flemish triptych and in front of the trascoro is the beautifully carved stairway leading to the cave of St. Antolín. In the *Capilla de los Curas*,

east of the *Capilla Mayor*, is the tomb of Queen Urraca (1189), high on the left wall. Old Flemish tapestries are preserved in the *Sala Capitular*.

In *San Pablo*, northeast of the city are superb tombs of the Marqueses de Poza by Alonso Berruguete (cf. p. 239).

(10) From Venta de Baños to Madrid

For the route from Venta de Baños to Medina del Campo, see p. 11; for that from Medina del Campo to Madrid via Segovia, p. 27; and for that from Medina del Campo to Madrid via Ávila, p. 37.

FROM CORUÑA OR SANTIAGO OR VIGO TO IRÚN

By the traveller hastening from Coruña to Irún there is but one daily express train to be considered, which, leaving Coruña in the early afternoon, reaches Venta de Baños in the very early morning and Irún at noon, covering the distance in 21½ hrs. Through sleeping-cars between Coruña and Hendaye, and between Vigo and Hendaye, are attached on Tuesdays, Thursdays, Saturdays, and Sundays.

For connections at Curtis and Lugo with the motor omnibuses from Santiago, and for the connection at Monforte with the train from Vigo, see pp. 234, 235; for the various sections of the route from Coruña or Santiago or Vigo to Venta de Baños, see pp. 235, 237; and for the route from Venta de Baños to Irún (or Hendaye), reversed, pp. 9–11.

FROM LEÓN TO OVIEDO OR GIJÓN

(1) The Route

From León to Oviedo it is 87 miles, and to Gijón 105½ miles with 'ordinary' trains in 6½ hrs. to Oviedo, and in 8 hrs. to Gijón.

From the scenic standpoint there are fine railway routes in Spain; but it is to be doubted if, all things considered, there are any finer routes than the **ROUTE FROM LEÓN TO OVIEDO** over and through the Cantabrian Mountains.

For some miles the railway runs almost due north, following in a general way the pretty valley of the Bernesga, in which here and there slim poplars add an artistic touch to the landscape. At **La Robla** (16 miles) a branch railway leads to the east, which, connecting with a 'main line' at Matallana, runs along the lower slopes of the Cantabrians via Mataporquera and Aranguren to Bilbao (208 miles in 13¾ hours).

Almost from the moment the train has left León, we have been approaching the mountains that higher and higher grow, until after a while one wonders how he is ever to get through them or around them.

At **Pola de Gordón** (21 miles) the excitement begins. The train enters the rocky **Gorge of the Bernesga,** which continues for a few miles where there is just room for the railway, the highway, and the river, as one and all they twist through the windings of the gorge, the railway threading many tunnels and running over many bridges.

At **Busdongo** (34 miles; 4000 ft.) the enthusiastic mountain-climber or naturalist will be tempted to stop, for a climb to the top of the Pico de Arvas. A mile beyond Busdongo begins the **Perruca Tunnel,** 2 miles in length, through the principal range of the Cantabrian Mountains. At the far end of the tunnel the railway has reached an elevation of 4215 ft. above sea-level, the highest point on the line. The highway passes over the tunnel by the Puerto de Pajares (4430 ft.) on the boundary between León and Asturias. As the train issues from the tunnel, one gets a sudden and splendid view on the left of mountain-tops half swathed, it may be, in clouds, and mountain-slopes clad in green. Then the descent begins, with windings and twistings and turnings and through more than twoscore tunnels, reaching after 29 miles of wandering the station of **Puente de los Fierros** (1655 ft.); but 'getting on,' in making its descent of 2560 ft., a distance of only 7 miles as a bird might fly. The scenery has continued magnificent, whenever the train has not been passing through a tunnel; and so it continues for other miles, but grows gradually less wild and exciting, as the descent becomes beyond Puente de los Fierros the more gradual, though there is no lack of interest, with pleasant lateral valleys and little settlements of brown stone houses set amidst trees, and evidences not infrequent of mines and mining operations.

Near **Pola de Lena** (67½ miles) is the *Hermitage of Santa Cristina de Lena*, dating from the 9th century, well preserved and with many features of interest.

At **Mieres** (75 miles) are mines of hard and soft coal, of iron, sulphur, and cinnabar, and numerous smelting works.

At 87 miles the train reaches **Oviedo,** for which see below.

From Oviedo it is 18½ miles to **Gijón,** for which see p. 248.

(2) Oviedo

OVIEDO, once the capital of the little Kingdom of Asturias that made such a sturdy resistance to the Moors, and now capital of the Province of Oviedo, is a prosperous modern city of over 54,000 inhabitants, its prosperity due largely to the outlying mining districts.

Its streets are for the most part clean and attractive, its modern buildings substantial, and its *park* — the *Campo de San Francisco* — a charming place. On the *Plaza Mayor*, the centre of the business life, is situated the *Casa Consistorial* and the *Church of San Isidoro*. The *University* building is chaste and dignified, and contains a valuable library and some paintings of note. In the courtyard may be seen a seated statue of the founder of the institution, Archbishop Valdés. In the *Escuela Normal* is the *Asturian Archæological Museum*, containing prehistoric, Roman and Asturian relics, pottery, glass, coins, etc. (key at the University).

The **CATHEDRAL,** which is the chief feature of interest in the city, dates from the 8th century, though the present building was begun in 1388 by Bishop Gutiérrez de Toledo. It is a somewhat plain Gothic structure surmounted by a noble tower that soars 270 ft. into the air, ending in an openwork steeple of fairylike appearance. The oldest bell in the tower is named 'Wamba' after the famous King of the Goths. From the top of the tower one obtains a fine view of Oviedo and its encircling hills. The three beautiful portals of the west façade are protected by a richly ornamented porch, above which is a large rose window.

On entering the Cathedral one experiences a feeling of satisfaction, for the impressive *Nave* is open its entire length of 220 feet, the coro having been removed some years ago.

Though the interior lacks the divine touch of the Cathedral of León, it has many admirable features, such as the slender clustered piers, the triforium gallery with its beautiful mullioned arcade, the clerestory windows to the south containing glass rich in color, and the pentagonal apse. The retablo behind the high altar is a marvel of carving, the scenes depicted being from the life of Christ, each panel overhung with a gilded canopy of intricate pattern.

In the *Capilla de Santa Eulalia*, opening from the left aisle, is preserved in a silver gilt shrine the ashes of the saint, who is not to be confused with the Santa Eulalia of Barcelona, pp. 93, 95. From the north transept a door leads to the *Capilla del Rey Casto*, an 18th-century Baroque structure that replaces an earlier chapel designed by Alfonso the Chaste (791–842) as a mortuary chapel for the royal house of Asturias. Only one of the ancient sarcophagi remains, but the urns, set in niches in the wall, are believed to contain royal dust.

Alfonso the Chaste (II), who moved the capital from Cangas de Onis to Oviedo in 791 and did so much to enrich the town, has left few remains of those days. But the **CÁMARA SANTA,** the most sacred spot in the city, is believed to be the old *Capilla de San Miguel* built by him adjacent to the old Cathedral. To enter this apartment one ascends a flight of stairs from the south transept and, passing through a vestibule, enters the outer chamber, built by Alfonso VI in the 11th century, where curious old statues of the Apostles arranged in pairs support the ribs of the barrel vaulting. The inner chamber, the Cámara Santa, believed to be over a thousand years old, is a low room lighted by one window and roofed by barrel vaulting. Its treasures, fortunately, escaped the hands of the French when they sacked the town in 1809. Some of them were brought from Toledo when the Moors took that city. Among the many objects of interest are the Cross of Victory carried by Pelayo (cf. p. xxxii) and later ornamented with gold and precious stones; the Cross of the Angels, said to have been fashioned by angel artificers; the Reliquary of Santa Eulalia and the Byzantine Arca adorned with silver decorations illustrating scenes from the life of Christ. The sacred relics include a jar of manna, a piece of the true Cross, a thorn from the Crown of Thorns, a fragment from the tomb of Lazarus, a piece of

Moses' rod, some crumbs left from the feeding of the five thousand, a sandal of St. Peter's, and a piece of the skin of St. Bartholomew. The relics are shown only at 9 A.M. and at 3:30 P.M.

From Oviedo an excursion of 1¼ miles may be made to the little town of **Naranco** on the slope of the Sierra de Naranco. Here are two 9th-century churches that are of great value to one studying the history of Spanish architecture: *Santa María de Naranco* and *San Miguel de Lino.*

(3) Gijón

Gijón, the ancient Roman *Gigia,* is a city of over 55,000 inhabitants, situated in part on a headland jutting out into the Bay of Biscay, the highest point of which is Monte de Santa Catalina that commands a superb view of the sea and coast and distant mountains extending to the Picos de Europa. To the west of the headland is the harbor, one of the best and safest on the north coast, a busy mart for the export of the products of the Asturian mines. It was here that the remnants of the Spanish Armada came for repairs after its expedition against England in 1588. To the east of the headland stretches the excellent bathing-beach, the Playa de San Lorenzo.

In the *Plazuela Marqués* bordering the harbor is a monumental fountain with a statue of Pelayo, who delivered Gijón out of the hands of the Moors in 722 and made this city his residence. Fronting this square is the *Palace Revillagigedo.* Passing to the *Plaza Mayor* to the east and from there to the *Campo Valdés,* one espies another old *palace,* that of the Count Valdés. Here also is the *Church of San Pedro,* 'an uninteresting building in a fine situation.' In the south aisle is the tomb of Gijón's illustrious citizen, Don Gaspar Melchor de Jovellanos, author and statesman, who gave to the city its *Instituto Jovellanos* (1794) as a school of mathematics and sciences, now a nautical and technical academy. In its *library* is preserved an unusual collection of artists' drawings by Velázquez, Murillo, Goya, and Italian painters. In the *Plaza dá Seis de Agosto* stands a statue of Jovellanos erected in 1891.

FROM PALENCIA TO SANTANDER

(1) The Route

Two daily trains each way coming from or running to Madrid, the day trains with restaurant cars and the night trains with sleeping-cars attached, ply between Palencia and Santander, covering the 136 miles in 5–5½ hrs.

On the left at **Cabañas de Castilla** (28 miles) is a square mediæval tower 130 ft. in height. At **Herrera** (53 miles) the railway crosses the Pisuerga, and for miles follows up the valley of that river, crossing it several times and beyond **Mave** threading with the river the very unusual and picturesque *Gorge of Congosto*.

Near **Quintanilla de las Torres** (64½ miles) is Monte Bernovic, on which is an Iberian fortress. At **Mataporquera** (69 miles) the line crosses the railway from La Robla to Bilbao (p. 245). Some 2 miles or more north of Mataporquera on the Monte Santa Marina are the remains of another Iberian fortress.

At **Pozazal** (74½ miles) the railway, which has for most of the way from Palencia been climbing almost imperceptibly, reaches its highest point (3280 ft.). From here the descent is more pronounced.

Reinosa (81 miles) is in the midst of a wild mountainous district which affords excellent hunting and fishing. Two and a half miles west of the town, above **Fontibre**, is the source of the Ebro, which flows for some 342 miles in a generally southeasterly direction into the Mediterranean (p. 114). Three miles south of Reinosa is the Romanesque *Church of Cervatos*, with many rude sculptures, and now a national monument.

From beyond Reinosa and for many miles the scenery is magnificent, as the railway winds about and burrows through the mountains in a score of tunnels in its descent toward Santander.

At **Las Caldas de Besaya** (115 miles) are popular thermal springs, said to be very efficacious in paralytic disorders.

At 136 miles is Santander, for which see below.

(2) Santander

SANTANDER, with a population of over 65,000, is situated on the southern slope of a rocky peninsula jutting into the Atlantic, and therefore well protected from the northern and western winds. On the south and east is the broad Bay to which the city gives its name. Back of the town rises a range of hills, from whose crests are to be had magnificent views bounded on the south and southwest by the Montañas de Trasmiera, those of the Valle de Pas and those of Peñalavarga, and to the west, north, and east by a great reach of Ocean.

The *Cathedral*, on high ground a few blocks east of the railway station, is small and has been marred by restoration. The Romanesque crypt is of considerable interest, with massive piers and clustered columns. On its high altar are the heads of the Saints Emeterio and Celedonio, patron saints of Santander, who were martyred in Calahorra (p. 81) in or about A.D. 300. The Cathedral will not detain the tourist long, and he may best visit it on his way to his hotel or to the station.

About a fifth of a mile to the northwest of the Cathedral is the *Museo de Palacio Municipal*, in which may be found an unusual collection of prehistoric objects found in the Cave of Altamira (p. 251); valuable jewels, a collection of coins, and some paintings.

In the extreme eastern part of the city is the *Aquarium* (*Museo y el Acuarium de la Estación de Biología*) with an important collection of marine life.

There are good hotels in the city; but the tourist hotels are beyond the city, on the hills to the east or in the suburb of Sardinero on the other side of the peninsula, perhaps 2 miles from the station, with outlook on the sea to the northeast. Here there are both sandy beaches and rocky shores, with a very popular bathing-establishment; in fact, it is one of the most esteemed in Spain. Street-cars run every 15 minutes between Santander and Sardinero.

The peninsula ends to the east in an irregularly shaped rocky promontory on which stands a royal château. It is not accessible to the tourist. But there is any number of roads and paths on the peninsula which challenge one to sightly drives or walks.

(3) Excursions from Santander

By way of excursion the tourist may drive to the *Cabo Mayor* and the *Puente Dorado*, a natural bridge. Or he may take one of the frequent small steamers across the Bay from Santander to the villages on the opposite shore, or, in the summer months, up the Río Cubos; or he may take sailing-boat to the *Island of Mouro* beyond the Bay to the east

One may motor in an hour or less to **Torrelavega** (16 miles to the southwest, on the railroad to Palencia), an iron-mining centre, whence it is 2½ miles to **Santillana,** the *Concona* of the Romans, birthplace of Gil Blas and of Juan de Herrera, attractive for its quaint and picturesque streets, its Romanesque 12th-century *church* and fine *Casa Consistorial;* and so on to the **CAVE OF ALTAMIRA** (*Cueva de Altamira*), which is of the very greatest interest to students of archæology for its remarkable prehistoric drawings. For the museum objects found in the cave, see p. 250. Of recent years a second cave has been discovered containing remarkable stalactites.

Then, if one will, in this age of the motor car, he may continue his drive 11 miles farther to the west over the not very good coast road to **Comillas,** on a well-protected bay, with fine bathing-beach and drives and walks; and so on to the picturesquely situated **San Vicente de la Barquera,** with its notable bridge of 28 arches dating from the 15th century and another bridge of 9 arches of the year 1799. (For a possible continuation of the excursion to Unquera and to the Balneario de la Hermida for exploration of the Picos de Europa, see p. 254.)

FROM OVIEDO OR GIJÓN TO SANTANDER AND IRÚN

(1) From Oviedo or Gijón to Santander

There are two trains daily each way between Oviedo and Santander in *c.* 8 hrs., and the distance is 134 miles.

At **Noreña** a branch line from Gijón running to Laviana forms a junction with the Oviedo–Santander line, 14 miles from Gijón and 9 from Oviedo. The connections are good.

For miles the road leads through quietly beautiful scenery, with square farmhouses 'on stilts,' and homelike farmyard

scenes, amid lovely valleys with a background of mountains to the south; and so as far as to **Arriondas** (42 miles from Oviedo), where one may change to the light railway running south to Covadonga. For this line and for Covadonga see below.

The ride from Arriondas to Santander is for half the way quietly beautiful in the nearer distance, and for a while with the magnificent range of the Picos de Europa to the south. At **Llanes** (71½ miles) the earlier daily train stops half an hour for lunch.

At **Unquera** (87 miles) will be found conveyances to take one to the **Balneario de la Hermida,** which may be made a centre for excursions to the Picos de Europa, for which see p. 254.

For **San Vicente de la Barquera** (92½ miles), see p. 251. Beyond **Treceño** (100 miles) the railway makes a great curve, climbing the while, as if to ascend a pass; and indeed it really climbs what is virtually a baby pass. The best view is to be had after the train has half circled the valley.

Puente San Miguel (115½ miles), station for Santillana and the Cave of Altamira (p. 251), and **Torrelavega** (118 miles) may best be visited by excursion from Santander. Cf. p. 251.

For Santander, see p. 250.

(2) Covadonga

One's enjoyment of the side trip to Covadonga may be said to begin almost from the moment his train pulls out of the station of **Arriondas** and starts up the slight grade of 10½ miles that ends at the station of Covadonga. If he has chosen a day on which there is a pilgrimage to the abbey church — and there are many such pilgrimages from various points in Spain — and if, therefore, he finds it difficult to obtain a seat in the last coach, he may be very glad of the fact, for it will mean that he will need to stand on the back platform of the train from which he will get the best possible views of the mountains.

At **Villanueva,** two miles from Arriondas, is a rambling old *monastery* against a magnificent background of mountains, which, beautiful as it is, will be exceeded in beauty many times before the short journey be done.

At 4 miles is **Cangas de Onis,** formerly the residence of the Kings of Asturias, and now a town of *c.* 10,000 inhabitants. Here one should keep watch on the right for a glimpse of the remarkably beautiful ivy-draped, hump-backed **Bridge** of 3 arches of perfect proportions, popularly believed to be Roman, but dating only from the 12th century. The central arch has a span of 67 ft. and is nearly 60 ft. high. Near Cangas de Onis are rich mines of copper and zinc.

At **Covadonga** the railway stops near the village one mile short of the abbey church and tourist hotels. Below the village marking the Campo del Rey Pelayo, where Pelayo was proclaimed King, stands an obelisk.

From the station the highway, very much in the form of an elongated letter J, leads upgrade into the mountains, the steep-sided valley ending in what is virtually a *cul-de-sac.* At the end of the valley proper, against the mountain-side, is a shallow *Cave* from beneath which gushes a copious stream, the source of the Auseva. Above and to the right on a levelled spur of the mountain projecting into and partially filling the valley stands the pilgrimage *Church of the Virgen de las Batallas.* Wondrously beautiful is its situation in its circular valley, seemingly entirely surrounded by gray-green mountains. The church is a Romanesque basilica with two front towers and three rounded apses; it is built of a pink stone found in the vicinity, is in generally excellent taste, dates only from 1877–1901, and has cost some three millions of dollars. To the left, on the same level is the irregular group of buildings comprising the *Abbey.* Still farther to the left and on a lower level is the *Hotel Pelayo;* and farther still to the left is the mouth of a tunnel that has been cut into the mountain, leading to the cave. It is at this point that the processions issue on their way from the shrine in the cave to the church, and fortunate is he who sees a band of chanting pilgrims with lighted candles making this journey at night.

In the cave, which is approached also by a long flight of steps from near the end of the highway proper, has been built a *chapel,* the **Santuario en la Cueva.** Near by, protected by a railing are two sarcophagi, the nearer one rude and covered with dust, in which repose the remains of Pelayo and those of his mother and sister; the other contains the bones of Alfonso I.

Covadonga is doubly interesting as a pilgrimage shrine, for it appeals not only to the religious instinct of the Spaniard, but likewise to the patriotic. For it was to the Cave of Covadonga that Pelayo retired with a few of his followers after the disastrous battle on the Guadalete in 711; it was from here that he struck at the Moor again and again; and it was from here that the reconquest of Spain from the Moslem began — a conquest that was only to be completed under Ferdinand and Isabella with the fall of Granada in 1492.

Tourists will wish to see in the *museo* of the abbey the jewelled crosses of Pelayo and of Victoria, portraits of the Kings of Asturias and the jewels and crowns presented by thousands of devotees to the Virgen de las Batallas.

The Sierra de Covadonga was declared a National Park in 1918. Highways and paths are being constructed that will render it some day one of the most famous of the scenic sections of Spain.

From Covadonga it is possible to visit by motor car the Lago de Enol and the Lago Ercina high up in the Picos de Europa, that romantically beautiful aggregation of mountain peaks southeast of the Sierra de Covadonga. From Covadonga, too, as a centre, ascent may be made of the Peña Santa (8484 ft.) and of other peaks. For further excursions into the Picos de Europa, see the Section below.

(3) The Picos de Europa

The side trip for exploration of the **PICOS DE EUROPA** from the east begins at **Unquera** (see p. 252), where, from the 15th of June to the 15th of September, trains are met by conveyances from the Balneario de la Hermida. The road follows up the valley of the Río Deva, but often at a considerable distance from the river, to **Panes.** To the west in the valley of the Cares, which joins the Deva beyond Panes, rises the peak of the Peñamellera, 'like a small Matterhorn.' Above Panes the sides of the valley gradually approach each other, till after 3 miles the valley has become a gorge, the remarkable **GORGE OF CILLORIGO,** through which the Deva and the carriage road ascend for some dozen miles or more. Now the peculiarity of this mighty defile is that it separates the lofty group of peaks known as the Picos de

Europa from another group to the east almost as high, while the bottom of the deep ravine itself is never more than a few hundred feet above sea-level. The vegetation is luxuriant and varied. 'The sinuous crags and battlements of rock that overhang the defile are weathered in the most fantastic manner, being in many places pierced through by openings that give a view of the sky, and suggest the apprehension that a breath might bring them down.'

At **Urdon,** 2 miles up the gorge, is an inn, and from here on clear days 2 enormous natural bridges are to be seen high up in the mountains, 'through which the sun at certain hours peers as through a lens.' These bridges up to Ford's day had never been explored either by native or foreigner. From Urdon a path leads to the village of Treviso (see below).

Two miles beyond Urdon is **La Hermida,** a hamlet on which in the winter the sun shines never more than an hour in the 24; and where the cold becomes correspondingly intense. Another mile brings the traveller to the hot alkaline springs, where has been built the *bathing-establishment of La Hermida,* where the tourist will make his headquarters; or if so disposed he may proceed by carriage or on foot some 10 miles farther to the south, for most of the way through the gorge, to **Potes.** Here there are fondas and here is located the Royal Association for the Exploration of the Picos de Europa ('*La Real Sociedad de los Picos de Europa*'), at the headquarters of which will be found all information available as to excursions or mountain-climbing.

Ascents may be made from either centre. From Potes to the top of the Peña Vieja (8450 ft.) and return, it is a stiff day's tramp. One should have guide and horse. The roads and paths are well defined, and the excursion is not particularly dangerous. And there are other excursions — excursions galore — that will suggest themselves to the traveller, be he botanist or naturalist; geologist, mineralogist, or mining engineer; fisherman or sportsman; or ordinary tourist on vacation. Before leaving the region, he will doubtless wish to take the motor 'bus or motor car over what was in Ford's time the 'new highway' to **Cervera de Pisuerga** and return to Potes — or to La Hermida.

Perhaps the easiest of the ascents, though it means a full day's tramp, is that to be made from the Balneario de la Hermida to the Pico del Ferro. The route lies for 2 miles

down the Gorge of Cillorigo to Urdon, whence one climbs by bridle-path up to the village of **Treviso.** The path is climbable only between June and September. At Treviso it is well to forget for a little while all about mountain-climbing, to lunch, it may be, and certainly to make trial of the picon, an excellent Spanish cheese which is made here; and to visit the parish *church*, which dates only from 1613; but it 'preserves, possibly, the oldest registry of births, deaths, and marriages in the world, accurately kept, and dating from the 9th century.'

From here the ascent is continued to the *Pico del Ferro* (8380 ft.). On a fair day the view is amazing. To the north are the coastal valleys with their hundreds of towns and hamlets; to the east range on range of the eastern Cantabrians; to the south still other beautiful mountains and valleys; and to the west the sister peaks of the Picos de Europa, a scene hardly to be matched in Europe unless it be in the Dolomite Alps of Northern Italy.

(4) From Santander to Bilbao

There are several trains daily in from 3–4 hrs. from Santander to Bilbao (74 miles). The journey is one of unusual interest and charm. For the first third of the route the railway runs eastward through the coastal lowlands, then, turning south, it enters a region of low, isolated mountains, following for a while up the valleys of the Asón and the Carranza and crossing the latter river a number of times. Near **Carranza** (42 miles) is a large *bathing-establishment*, with exceedingly attractive surroundings. A few miles beyond, as one looks off to the left, he spies a magnificent **Mountain Gateway,** which will remind him, perhaps, of the gateway to the Garden of the Gods in Colorado. A little later a smaller 'gateway' is to be seen. And there are tunnels and more mountains, splendid ones, before the road passes through a mining region and finally ascends the valley of the Nervión and reaches Bilbao.

(5) Bilbao

Bilbao, the largest city of the Basque Provinces, with a population of over 102,000 and but 20 ft. above sea-level,

lies on both sides of the River Nervión some 7 miles from its mouth. On the right bank is the Old Town with narrow streets; on the left, the New Town with wide streets, modern buildings, and broad parks. Bilbao has been called the 'Pittsburgh of Spain,' as it is the centre of the iron and steel industry. Even in Shakespeare's day it had a reputation for its steel articles, in particular the sword of great elasticity to which it gave its name, 'bilbo.' To-day the city is full of life and activity, a place of great interest to the mining engineer or to one investigating industrial conditions. Most travellers, however, will give the place but a few hours. Such should not fail to see the *Plaza Nueva* in the Old Town, a square patterned after the Plaza Mayor of Salamanca, surrounded by imposing buildings and arcades. Fine meals may be had at the leading hotels — and at correspondingly high prices. If one have more than the hour or two necessary for luncheon and changing stations and trains, he may care to drive for a while in the New Town.

More interesting than the city itself is the ride by tram or motor car to the mouth of the Nervión. All along the way are busy towns with foundries and smelters, while in the mountains to their rear are seen evidences of mining activities. All is a scene of busy industry. At the mouth of the river are the two towns of **Portugalete** and **Las Arenas** connected by a transporter-bridge, similar to the one in Marseille, with a 'flying ferry' 16 feet above the river. The tourist should take the lift to the top of the tower (144 ft.) for the view.

A map of the railways leading from Bilbao reminds one of nothing so much as the tentacles of a devil-fish. For these railways leading in 13 different directions, there are 7 stations in Bilbao, of which only the *Estación del Norte* for the line to Miranda de Ebro, the *Estación de Santander* for the line to Santander, and the *Estación de Portugalete*, for trains to Portugalete, all near together and all near the river in the New Town; and the *Estación de Achuri* for the line to San Sebastián at the extreme south of the Old Town, will concern the tourist.

(6) From Bilbao to Irún

From Bilbao a narrow-gauge line leads in 71½ miles to San Sebastián, with several 'ordinary' trains each way daily,

in 3½–4 hrs. Two express trains cover the distance in *c.* 3 hrs. The road lies through a pleasing region, and for the last third of the distance is a coast road. **Deva** (44 miles) and **Zarauz** (55 miles) are quiet seaside resorts, connected also by a highway that in part runs close to the sea, and that continues as a picturesque coast road for 20 miles to the west to Lequeitio, another seaside resort.

For San Sebastián, see p. 13, and for the route from San Sebastián to Irún and Hendaye, reversed, p. 9.

Part II
PORTUGAL

PART II

PORTUGAL

APPROACHES TO PORTUGAL

Of the various approaches to Portugal we list here only those that are likely to appeal to the tourist:

(1) From the United States

1. Via the Azores and Lisbon. By steamers every four or five weeks of the Cosulich Line from New York, calling at the Azores and Lisbon, and continuing to Marseille, Palermo, Naples, Patras, and Trieste.

2. Via the Azores and Lisbon, or Madeira and Lisbon. By steamers of the Fabre Line, with twice-a-month sailings from New York, calling at the Azores and Lisbon or at Madeira and Lisbon, and continuing eclectically to Algiers, Marseille, Palermo, Naples, Jaffa, Haifa, Beirut, Alexandria, Piræus, Smyrna, Constantinople, and Constanza.

3. Via Madeira and Lisbon. By cruising steamers of the various trans-Atlantic lines in Mediterranean and Round-the-World cruises.

(2) From Spain by Rail

1. Via Valença do Minho. By lines from Santiago, Vigo, and Monforte that converge at Guillarey; thence to Valença do Minho; and thence to Oporto and Lisbon.

2. Via Barca d'Alba. By lines from Irún and from Madrid that converge at Medina del Campo; thence via Salamanca and Fuente de San Esteban to Barca d'Alba; and thence to Oporto.

3. Via Villar Formoso. By lines from Irún and from Madrid that converge at Medina del Campo; thence via Salamanca and Fuente de San Esteban to Villar Formoso; and thence via Pamphilhosa to Lisbon or Oporto.

4. Via Valencia de Alcántara. By direct route from

Madrid to Valencia de Alcántara, and thence via Torre das Vargens and Entroncamento to Lisbon.

5. Via Badajoz. By lines from Madrid, from Sevilla, and from Huelva that converge at Mérida; thence to Badajoz: and thence to Torre das Vargens, where the line unites with the main line from Madrid to Lisbon.

(3) From Spain by Highway

1. Via Valença do Minho. By highway from Coruña through Santiago, Pontevedra, and Vigo to Túy; thence to Valença do Minho; and thence by coast road to Oporto.

2. Via Barca d'Alba. By highway from Salamanca to Barca d'Alba, and thence to Oporto or Coimbra.

3. Via Valencia de Alcántara. By highway from Cáceres to Valencia de Alcántara; and thence to Marvão, Portalegre, and Lisbon.

4. Via Badajoz and Elvas. By highways from the north, the west, and the south that converge at Badajoz, and thence to Elvas, Estremoz, Evora, and Lisbon.

5. Via Ayamonte and Villa Real de São Antonio. By highway from Huelva through Gibraleón to Ayamonte; thence to Villa Real de São Antonio; and thence to Faro and the north.

(4) From Spain by Sea

1. Via Leixões (for Oporto), Lisbon and Madeira. By steamers of various northern trans-Atlantic lines from Liverpool, London, Southampton, Bremen, Hamburg, and Le Havre that put in at Spanish and Portuguese ports, and continue to South American ports. The ports of call and times of sailing vary greatly. The interested tourist should consult one of the leading General Tourist Agencies, after reading Sections (5)–(8), below.

2. Via Coruña and Vigo and Lisbon. By sailings of the Compañia Trasatlantica every alternate month from Coruña and Vigo to Lisbon continuing to Cádiz, Cartagena, Valencia, and Barcelona, and to Port Said, Suez, Colombo, Singapore, Hong Kong, Shanghai, and Nagasaki.

3. Via Huelva and Villa Real de São Antonio. By coasting steamer three or four times a week.

(5) From England

1. Via Liverpool and Lisbon. By weekly sailings of the Yeoward Line from Liverpool to Lisbon, continuing to Madeira and the Canary Islands.

2. Via Southampton and Lisbon. By twice-a-month sailings of the Royal Holland Lloyd from Southampton via Cherbourg, Coruña, and Vigo to Lisbon, and continuing to Las Palmas, Pernambuco, Bahia, Rio de Janeiro, Santos, Montevideo, and Buenos Ayres.

3. Via Liverpool or Southampton and Leixões (for Oporto) and Lisbon. By sailings every two or three weeks of the Royal Mail Steam Packet Company from Liverpool via Cherbourg, Coruña, Villagarcía, and Vigo to Leixões and Lisbon, and continuing to Rio de Janeiro, Santos, Montevideo, and Buenos Ayres.

4. Via Liverpool and Oporto and Lisbon. By frequent sailings of the Booth Line Royal Mail Steamers from Liverpool to Oporto and Lisbon, continuing to Madeira, Pará, and Manaos (River Amazon).

(6) From France

Via Bordeaux and Leixões (for Oporto) and Lisbon. By monthly sailings of steamers of the Compagnie Sud-Atlantique from Bordeaux via Coruña to Leixões and Lisbon and continuing to the River Plata.

(7) From Belgium

Via Antwerp and Lisbon. By steamers of the German Africa service as in (8), below.

(8) From Germany

1. Via Hamburg and Lisbon. By the steamers, monthly, of the Eastern Route Round Africa of the German Africa Service from Hamburg via Antwerp and Southampton to Lisbon, and continuing to Málaga, Genoa, and Suez and to East, South, and West Africa.

2. Via Hamburg and Lisbon. By steamers of the Ham-

burg South American Line once or twice each month from Hamburg via Boulogne, Coruña, and Vigo to Lisbon, and continuing to points in Brazil and on the River Plata.

(9) From Italy

Via Trieste and Naples and Lisbon. By steamers of the Cosulich Line once or twice a month from Trieste and Naples to Lisbon, and continuing to the Azores and New York.

FROM VALENCIA DE ALCÁNTARA TO LISBON

(1) The Route

For the train service between Madrid and Lisbon via Valencia de Alcántara, see p. 208.

If the tourist wishes to visit *en route* the Roman Bridge at Alcántara, he would perhaps do best to stop at Arroyo de Malpartida and take the Y to Cáceres, from which centre he may drive to the Bridge (cf. pp. 215–216). From Cáceres there are two trains each day to Lisbon, and from Valencia de Alcántara, three, the distance from the latter place being 163 miles and the time from 9 to 10¾ hrs. For Valencia de Alcántara, the last station in Spain, see p. 210.

A few miles beyond Valencia de Alcántara the railway crosses the River Sever, enters Portugal, and soon reaches **Marvão** (5 miles) where is the Portuguese Custom-House. Ten miles farther is located **Castello de Vide,** the Portuguese frontier-fortress. Forty miles more brings the line to **Torre das Vargens,** where it is joined by the railway from Badajoz, for which see p. 267.

Ponte de Sôr (7 miles from Torre das Vargens) is a centre for the cork trade: of old it was an important post on the Roman Road leading from Lisbon to Mérida. Beyond Ponte de Sôr the country begins to take on a semi-tropical appearance, the line climbing the low divide between the valleys of the Sôr and of the Tagus, and at 18 miles reaching **Abrantes.** The town is over two miles from the station, picturesquely located on the farther bank of the Tagus,

which is here crossed by a high iron bridge. Its chief interest for travellers of English speech lies in the fact that through the town in 1807 passed Napoleon's Marshal, Junot, on his brilliant march against Lisbon, for which he was created by the Emperor Duc d'Abrantès. For the connecting line from Abrantes to Guarda, see p. 298.

Before reaching **Praia** (10 miles beyond Abrantes) the line crosses the Tagus on an iron bridge nearly a quarter of a mile long. Very striking is the view that is to be had from here of the town of **Constancia,** which rises 'like an amphitheatre' above the delta formed by the confluence of the Zézere with the Tagus. Beyond, on an islet in the river stands the mediæval ruined *Castle of Almouról*, with 11 towers.

Entroncamento (42½ miles from Torre das Vargens and 70 miles from Lisbon) is the junction of the line leading to Oporto (p. 312); and here passengers for Lisbon change coaches, save those on 'through' trains. From here the line to Lisbon follows down the exceedingly fertile valley of the Tagus, which virtually bisects Portuguese Estremadura.

At 20 miles from Entroncamento (and 51 from Lisbon) is **Santarém,** for which see below.

Some 11 miles southwest of Santarém is **Setil,** whence leads a branch line of 44 miles (trains in 3½ to 4 hrs.) to *Vendas Novas* on the line leading from Barreiro to Evora and Villa Viçosa (p. 268).

Near **Alhandra** (within 21 miles of Lisbon), on a height to the left, is the *Forte de São Vicente*, the most eastern of the forts in the famed *Lines of Torres Vedras*. And between **Alverca** (17 miles) and **Povoa** (15 miles from Lisbon) may be seen still other forts of the innermost lines, for which see p. 301.

Just north of Alhandra the Tagus begins to widen, until it becomes a veritable lake of salt water from 2½ to 8 miles wide, and known as the Bay of Lisbon. In the northern end of the Bay lie low long islands, the Lezirias, bearing two crops each season, and of such fertility as to produce wheat within 50 days after it is sown.

At **Beato Antonio** the line turns inland, and at **Campolide** on the northern edge of the city joins the lines leading from Cintra and from Alfarellos, and turns south to the terminal in the Estação Central, or Central Station. For Lisbon, see p. 275.

(2) Santarém

Santarém, in pre-Roman times known as *Scalabis*, was renamed *Præsidium Julium* by the great Julius. To-day it is a city of some 10,000, with extremely picturesque situation above the Tagus which is here crossed by a handsome bridge over one quarter mile in length.

The city has seen much making of history. Considered in the Middle Ages as impregnable, it was nevertheless twice taken from the Moors — in 1093 by Alfonso VI of Castile, and again in 1147 by Affonso Henriques. Thirty years later, when that warrior-king was old and gray and disabled by an accident, and when his son, the Infante Don Sancho, was Governor of Santarém, the Moors, under the Miramilim and accompanied by a baker's dozen of tributary kings, invested the place. On the instant marched Affonso Henriques to the relief of his son, whereupon Don Sancho, on learning of his father's approach, sallied forth from the town, putting the Moors to rout, who, caught between the two hosts, were almost exterminated.

In the southern part of the town is the Romanesque *Church of São João d'Alporão*, now an *Archæological Museum*. Surrounded by the walls and towers of the ancient *Castle of Alcáçova*, is the pleasing *Passeio d'Alcáçova*, a *Promenade* with fine views of the valley of the Tagus. In the church of the suppressed *Convento de Graça* are the tombs of its founder, the Count of Ourem, regarded as one of the finest in Portugal, and of Pedro Alvares Cabral, the discoverer of Brazil.

FROM BADAJOZ TO LISBON

There are two routes which one may consider, when planning a trip from Badajoz to Lisbon:

(1) There is the direct route by rail; and

(2) There is a route by highway and rail, which permits of stop at Elvas and visit in Evora.

(1) Via the Direct Route

By the 'direct route' from Badajoz to Lisbon, which in mileage is longer than the route via Evora, it is 169 miles.

One day and one night train, each with first-, second-, and third-class coaches, cover the distance in 9 or 9½ hrs.

For some distance the line runs over a plain, crossing at 4½ miles the rivulet Caia, which is here the boundary between Spain and Portugal; and at 10½ miles the railway reached **Elvas,** for which see below.

The line continues to the northwest, climbing the while to the Plateau of Alemtejo, and passing huge blocks of granite that seem sometimes as if placed by prehistoric man. Later are to be seen forests of live-oaks and cork trees. At **Torre das Vargens** (67 miles) the railway unites with the main line from Madrid, for which see p. 264.

(2) Via Villa Viçosa and Evora

The tourist who wishes to visit Evora, and who at the same time would avoid the long excursion from Lisbon, may, if he has so planned his itinerary as to leave Badajoz on Tuesday, Thursday, Saturday, or Sunday, motor from Badajoz (or Elvas) to Villa Viçosa and there catch a mid-afternoon train for Evora. There are other trains, to be sure, daily between Villa Viçosa and Evora, but one of them runs in the night and the other leaves Villa Viçosa at the un-Christian hour of 6 A.M. — an hour that is absolutely 'impossible' for the tourist who must previously drive some 40 miles and pass frontier stations *en route.*

For the route by rail from Badajoz to Elvas, see above. The highway is the more direct, but in this age of the motor car is only tolerable. Still, the number of conveyances met with is but few, and the dust, as the Italians would put it, is not so bad. For Elvas, see below.

Villa Viçosa is an old walled town commanded by a castle, and may be regarded as the ancestral home of the house of Braganza. On the central *Praça* stands their *Ducal Palace,* down at the heels, the walls of its great salon hung with 20 life-size portraits of the family. Six miles distant is the *Tapada Real* or *Ducal Forest,* surrounded by a wall 15 miles in circumference, and said 'to afford the best sport in the republic.' It was here that King Carlos and the Crown Prince Luis Felipe spent their last day in hunting just before the revolution of 1908 (cf. pp. 276, 278).

Ten miles northwest of Villa Viçosa is the town of **Estre-**

moz, with *c.* 8000 inhabitants, situated on a slope of the Serra de Ossa, the highest peak of which attains a height of 2100 ft. There are fine marble quarries near the town, and the place itself is famous for its porous earthenware jars of classic shape, which are used throughout the country as water-coolers. Commanding the town stands a castle with lofty tower, built by Affonso III before 1279; and here St. Isabella of Portugal, wife of King Diniz, died in 1336 (cf. p. 316).

Four miles to the southwest of Estremoz is **Ameixial,** celebrated for the victory there won by the Portuguese in their War of Independence in 1663. The tale reads like romance, and is told at length by Murray, *in loco.*

For Evora, see below.

From Evora a railway runs in 72½ miles to Barreiro, with connections at **Casa Branca** for Beja (p. 274); at **Vendas Novas** for Setil (p. 265); and at Pinhal Novo for Setubal and the South (p. 287).

Barreiro, terminus of the line, is at the end of a peninsula, jutting into the Bay of Lisbon, and some six miles from the city. It was on this bay in 1835, it will be recalled, that Borrow very nearly lost his life just as he was beginning the first of his adventurous journeys. Very noble is the approach by ferry to the Portuguese capital, disembarkation being at the *Praça do Commercio.* For Lisbon, see p. 275.

(3) Elvas

Elvas, in Spanish *Yelves,* an episcopal city of some 22,000 people, has a commanding situation on a hill, two miles west of the railway station, and, being on the frontier, is one of the best fortified towns in Europe. It is dominated on both north and south by forts on detached hills; and from the more southern height is to be had a fine view of the city and the surrounding country. The *Sé* or *Cathedral* in late-Gothic style is not without its interest; but it is excelled architecturally by the *church* of the secularized *Convento das Freiras de São Domingos,* which is octagonal in form and with column-supported dome and beautiful glazed tiles. From the top of the tower may be had most interesting views. A little below the city may be seen the **AQUEDUCTO DA AMOREIRA,** dating from the 16th century, in one sec-

tion a most imposing structure, resting as it does on two, on three, and even on four tiers of arches.

(4) Evora

EVORA, Portugal's most important city south of the Tagus, claims an origin as early as the 6th century B.C. It was one of the strongholds of the adventure-loving Sertorius (80–72 B.C.) when he was governor of Lusitania, and his name given to the aqueduct perpetuates his fame to the present day. Julius Cæsar also figures in its history. Following the Romans came the Goths and the Moors. In 1166, Giraldo, a knight of shady reputation, took the place by strategy from the Moors and presented it to his King, Affonso Henriques, who duly rewarded the giver.

The city (population, 18,000) is situated on a hill overlooking a fruitful plain. With narrow, winding streets, open praças lined with arcades and paved *à la portuguese* with white and black pebbles; with houses and palaces to which Roman, Goth, and Moor have contributed details, the city is a most quaint and curious place. One may spend enjoyable hours wandering aimlessly through its streets — but the visit should be planned for cool weather, as the Evora sun is distressingly hot.

Crowning the hill is the massive 12th century *Cathedral* with sturdy western towers and central lantern, to which has been added an elaborate Renaissance apse. Upon entering, one may notice the splendid Gothic porch with its archaic carvings, and then the long impressive nave. One's eyes are naturally carried upward to the marvellously constructed cimborio or lantern, from whence comes the beautiful lighting of the building. But this old 12th-century church has a spick-and-span appearance, because of the apparently fresh white paint on the mortar between the stones. The richly adorned apse seems out of harmony with the earlier and plainer style. From the south aisle one may ascend to the choir loft with its elegant stalls and from there to the roof of the Cathedral, where the custodian and his family (including his live-stock) live, from whence one may complete the climb to the top of the tower for the view of the city and countryside. The Cathedral treasury is rich in vestments, a jewelled cross, etc., but access thereto is difficult.

Adjoining the Cathedral is the *Public Library* containing some choice old volumes, a collection of coins; and a few works of art including a remarkable French triptych in enamel. On the ground floor is a small museum of antiquities.

Around the corner is the entrance to the *Palace of the Archbishop*, who ranks among the first three archbishops of Portugal (cf. p. 328). The chapel of the palace contains some interesting paintings.

The most noteworthy structure on this hill, next to the Cathedral, is the so-called **TEMPLE OF DIANA** (2d century, A.D.), the best-preserved Roman temple in the Iberian Peninsula. Its 14 Corinthian columns on an elevated base make a striking appearance and vividly recall a vanished people.

Beyond the temple is a pretty park, where one may find shade and beauty and a view over the old *walls* to the *aqueduct* that, built in 1552 upon supposedly Roman foundations, bears the name of Sertorius. It brings the water a distance of 12 miles to Evora. Across the way is a curious and interesting *picture gallery* in the *Liceu André Gouveia.*

The old *Jesuit University*, now transformed into a police office and orphanage, contains in its church the sarcophagus of the Cardinal-King Henrique (d. 1580), the last of the Burgundian line.

There are a number of notable churches in the city, chief among them being the old *Church of San Francisco*, which, with its huge bulk and battlemented walls, presents the appearance of a fortress. And strong it is, indeed, for its walls are double. The structure was begun by John II (15th century) and shows his device, the pelican with its young, as well as the armillary sphere of John's successor, Manuel 'the Fortunate.' The aisleless interior lined with chapels produces an effect of great spaciousness. Off the south transept is the celebrated *Chapel of Bones*, in which a myriad skeletons are utilized to make artistic wall decorations. The motto over the entrance reminds one that 'we bones here wait for yours.'

Near San Francisco is the ruined Augustinian *Church of Nossa Senhora da Graça* (16th century), with pleasing façade and cloisters; and on the way to the railway station is the *Ermida de Sâo Braz*, a curious old hulk with pepper-pot

towers and battlemented roof — a most picturesque object in the general landscape.

FROM HUELVA TO LISBON

For lack of a railway from Huelva to Ayamonte and Villa Real de São Antonio, a line that is sadly needed, this route to Lisbon has never, as yet, got into the Guidebooks to the Peninsula; but that it is feasible, we have learned from friends who have taken it. On certain days of the week (see below) the journey may be made within 12 hrs.; on other days one needs to spend the night in Villa Real de São Antonio, and proceed the next day to the Portuguese capital. Or one may take several days for the trip, as described in Sections (2) and (4), below.

(1) From Huelva to Villa Real de São Antonio

It is possible to take train from Huelva to **Gibraleón** (8 miles) on the Huelva–Zafra Line, and there take diligence to Ayamonte. The times of the diligence service may be learned at one's hotel in Huelva. But it is better to take a motor car the 37 miles via Gibraleón to **Ayamonte,** in the southwestern corner of the Spanish mainland, and thence ferry over the river Guadiana, which is here the boundary between Spain and Portugal to Villa Real de São Antonio. The highway from Gibraleón to Ayamonte is but tolerable; and the latter town will not detain one, save as he notes its picturesque situation and the fact that it is typically Spanish.

Beyond the Guadiana and a mile to the south is **Villa Real de São Antonio,** a town of nearly 8000 inhabitants, and typically Portuguese. It is a comparatively modern town, having been laid out in 1750–77, to take the place of São Antonio da Avenilha which was engulfed by the sea. If there be time for an excursion, it is best, if the tide will permit, to take boat to the *Castro Marim,* from which is to be had an extensive view of the coast.

Three or four times a week it is possible to proceed from Huelva to Villa Real de São Antonio by coasting steamer.

If one is not hurried, it is well before starting on to Lisbon to take a day's excursion by steamer up the picturesque

Guadiana to *Mertola*, the Roman *Myrtilis*. The town is most strikingly situated at the confluence of the Oeiras with the Guadiana, and the excursion is one of greatest charm. And, if interested in geology, the tourist will, on the return trip, stop off at *Pomarão*, perched on a rocky promontory some 9 miles below Mertola, and thence make a further excursion to the copper mines of *São Domingos*, a dozen miles to the northwest, and reached by a 'mineral railway,' which also carries passengers. First opened up by the Carthaginians or Romans, and then abandoned for many centuries, the mines have been worked since 1860 by an English company. The methods employed are of the greatest interest, alike to the layman and the scientist.

(2) From Villa Real de São Antonio to Lisbon by Rail

By what has of late decades become the direct route to Lisbon, the distance from Villa Real de São Antonio in the extreme southeastern corner of Portugal to the capital city is 214 miles; by way of Beja it is 246½ miles. By the direct route 'ordinary' trains run in from 11 to 11½ hrs. A through train, known as the *rapido* with first- and second-class coaches, leaves Villa Real de São Antonio about 4 P.M. on Wednesdays, Fridays, and Sundays; and reaches Lisbon in 7¾ hrs. A return *rapido* leaves Lisbon at 8 A.M. on Tuesdays, Thursdays, Saturdays, and Sundays, reaching Villa Real de São Antonio in 7½ hrs.

On leaving Villa Real de São Antonio our line runs for 35 miles almost due southwest through, for the most part, an exceedingly fertile country to **Faro.** This town of over 13,000 inhabitants lies near the mouth of the little River Valformoso and facing a strait formed by sandy islets, the most distant of which is crowned by a lighthouse and known as the *Cabo (Cape) de Santa Maria*, and is the southernmost point of Portugal. The harbor is spacious but shallow and admits vessels of not more than 15 ft. draught. Nevertheless, the town carries on a very extensive trade in fruits of various kinds and in wine, cork, and anchovies, etc. A little to the north are the interesting ruins of the pre-Roman and Roman town of *Ossonoba*.

Turning to the northwest at Faro, our line runs for 23½

miles to **Tunes,** whence a branch line leads in 17 miles to *Portimão* on the broad estuary of the River Silves, and in 28 miles to *Lagos*. From Portimão one may take motor 'bus to *Monchique* (12½ miles), beautifully situated in the Serra de Monchique between the two peaks of Foia and Picota. From Monchique one may make a comfortable ascent of the *Pico da Foia* (2970 ft.), the highest peak of the range, from the summit of which one may get all-embracing views of Southern Portugal: the coast line to the south, the rich fields and forests of Algarve, and the barren stretches of Alemtejo to the north (guide necessary and donkey advisable).

Some 22 miles west of Lagos is the *Cabo de São Vicente*, familiarly known to folk of English speech as the *Cape of Saint Vincent*. It was the *Promontorium Sacrum* of the Romans and is the southwestern extremity of Portugal. Historically it is of moment because off this Cape the English have won several naval engagements; but it is the dearer to the lover of English literature because Browning has immortalized it in one of his stirring lines —

'Nobly, nobly Cape Saint Vincent to the North-west died away.'

Near the Cape is *Sagres*, the city of Prince Henry the Navigator, who made it his capital when he was Governor of the 'Kingdom' of Algarve. Here he gathered about him geographers and mathematicians to instruct his sailors who set sail from this port to discover Madeira in 1419; the Azores in 1432, and to explore the coast of Africa in their search for a water passage to India. The present condition of Sagres, as is true also of Palos, gives no hint of its former importance.

Beyond Tunes the line soon begins to climb in many windings, passing **São Bartholomeu de Messines** at 7½ miles, and then crosses the River Silves. Then threading a long tunnel it crosses the Odelouca, and after passing **San Marcos de Serra,** ascends once more and to the *Portella dos Termos*, the **Pass of the Termos,** the highest point on the line. To the left rise the Serra de Monchique, and on the right, the Serra da Mezquita.

Beyond the pass the railway winds through a beautiful region, descending for a while; but after reaching **Odemira**

on the Mira (36½ miles from Tunes), it climbs again until it enters a large tunnel that pierces the Serra Calderão. After further descent, at 52 miles from Tunes it reaches **Funcheira,** junction for the line to Beja, for which see below.

From Funcheira the traveller has choice of two routes to Lisbon.

By the first, by what has now become the direct route, he continues to the north, reaching **Setubal** in 85 miles (p. 287), and soon **Palmella** (p. 287) and **Pinhal Novo,** junction for the branch route via Beja. From Pinhal Novo it is 10 miles to **Barreiro,** the terminal of the line. The station is close by the Tagus, and a ferry within 30 minutes lands the tourist at the *Praça do Commercio* in Lisbon. For the crossing of the Tagus, see p. 268, and for Lisbon, p. 275.

By the second and longer route from Funcheira to Lisbon, the traveller turns to the northeast. In 7 miles he passes **Ourique,** southeast of which stretches the famous *Campo d'Ourique,* the scene of a defeat of the Moors in 1139 at the hands of Affonso Henriques; and at 40 miles he reaches Beja, for which see below.

From Beja a railway runs to the northeast 36 miles to *Moura,* where there are alkaline springs and a bathing establishment.

From Beja, too, leads a sightly highway some 32 miles to *Mertola* (p. 272).

It is 23 miles from Beja to **Casa Branca,** where connection is made with the line leading from Evora to Barreiro. For the route from Casa Branca to Lisbon, see p. 268.

(3) Beja

Beja, supposedly dating from Celto-Iberian times and known later to the Romans as *Pax Julia,* was, of course, taken from the Moors by the ubiquitous Affonso Henriques (in 1162), and is to-day a city of some 11,000 inhabitants and situated on a hill. Its broad streets and low, white-washed houses, together with its ancient walls, its churches and mediæval castle, give it a most striking appearance. The *walls* are still standing on the northwestern side of the city, as freely restored in the Middle Ages, but doubtless in part Roman.

Of the churches, that of the *Conception* is the most inter-

esting. In a stone sarcophagus to the left of the high altar repose the remains of the Infante Don Fernando, father of Manuel I. In the church is a small *Archæological Museum*, with an intriguing collection of capitals.

But it is the *castle*, with its fine Gothic tower, that dominates the scene. Built by King Diniz about 1300, it is to-day one of the finest half-ruined mediæval structures in Portugal. From the top, one may take in at a glance almost the whole Province of Alemtejo.

(4) From Villa Real de São Antonio to Lisbon by Sea

Steamships ply twice a month in from 3 to 4 days between Villa Real and Lisbon, putting in at Tavira, Olhão, Faro (p. 272), Portimão, Lagos (p. 273), and after rounding Cape Saint Vincent (p. 273) at Sines, birthplace of Vasco da Gama. With quiet seas, the trip is one of great charm, and at certain stages exceedingly picturesque, especially in the sail up the Tagus.

LISBON

LISBON (in Portuguese, *Lisboa*), with a long and dramatic history that includes the domination of Phœnicians, Romans, Vandals, Suevi, Moors, and Spaniards, has been the capital of Portugal since 1260, when Affonso III moved the royal residence there from Coimbra. It is also a city of great commercial importance, being situated on the Tagus River, which here, some 39 miles from its mouth, widens out into a lake, making one of the largest harbors in Europe.

If the tourist is fortunate enough to come by boat, he will get the proper first impression. For Lisbon on her terraced hills sloping abruptly from the water's edge, her white, pink, and ochre houses rising as it were on each other's shoulders, with her harbor filled with shipping craft, has been compared, and not without reason, to Constantinople.

This city of some 530,000 inhabitants is a comparatively modern creation, rebuilt, as it has been, since that fateful day, November 1, 1755, when, in the space of 15 minutes the Lisbon of that time was laid in ruins by one of the most severe earthquakes of history.

For convenience in exploring the city, it may be divided into four sections: the Central Quarter, the low-lying *Cidade Baixa*; the Eastern Quarter, *Lisboa Oriental*, centring around the old Castle; the Western Quarter, *Lisboa Occidental* and *Buenos Ayres*, on the hills to the west; and *Belem*, the suburb farther west and bordering the River.

(1) Central Quarter

Beginning at the river one enters the *Praça do Commercio*, known by English tourists as '**Black Horse Square.**' The 'Black Horse' is the bronze horse in the centre of the square with its rider Joseph I, who was king of Portugal at the time of the earthquake. On the elaborate pedestal of the statue is a medallion bearing the profile of the Marquez de Pombal, King Joseph's Minister, to whom is due in large part the rebuilding of the city. He it was who, after the earthquake, replied to the King's question as to what was to be done: 'Sire, bury the dead and take care of the living.' Around this square are arcaded buildings which house the various departments of the Government, together with the *Bourse*, the *Custom-House*, and the *Post-Office*.

At the northwest corner of the square, where it is entered by the *Rua do Arsenal*, occurred, February 1, 1908, the assassination of King Carlos and the Crown Prince Luis Felipe.

The monumental *arch*, upon which stand statues of some of Portugal's men of note, leads into the *Rua Augusta*, which is one of the series of parallel streets laid out by Pombal in this low-lying area. It was his plan to assign the several streets to various occupations, and accordingly the *Rua Aurea* was set aside for the goldsmiths, the *Rua da Prata* for the silversmiths, etc. The streets are now lined with attractive shops, banks, and offices.

At the north end of this series of parallel streets is the *Praça de Dom Pedro IV*, or **Rocio,** nicknamed '*Roly-Poly Square*' by the British sailor, because of the wavy lines of its black-and-white mosaic pavement. In the centre rises a lofty statue of Dom Pedro IV, flanked by two fountains, and, facing the square on the north, is the *National Theatre* with classic façade. This square, the heart of the civic life of the city, is the centre for numerous tram-lines that radiate

to all parts of the municipality. The tourist is advised to 'try' a number of these lines that circulate through narrow, twisty streets, up impossible hills and into unexpected praças.

Just off the northwest corner of the Rocío is the *Central Railway Station*, with curious horseshoe doors and highly decorated windows, where the trains come in on the third floor after tunnelling through the western hills.

Beyond the railway station is the *Praça dos Restauradores*, with its obelisk, 98 ft. in height, that commemorates the uprising of December 1, 1640, when the Portuguese threw off the Spanish yoke that had galled them for 60 years. From the square stretches to the northwest the **Avenida da Liberdade**, a beautiful boulevard nearly 300 ft. in width, with three driveways separated by palms and shrubbery and ending in the *Praça Marquez de Pombal*, a spot made memorable by the Revolution of 1910.

From the Avenida two funicular railways lead to the higher levels, whence fine views of the city may be obtained: No. 3 on the west ascends to the *Praça de São Pedro de Alcantara*, better known as the *Glorai*, an especially fine lookout; and No. 2 on the east side to the *Campo dos Martyres da Patria.*

(2) Eastern Quarter

The Eastern Quarter, with steep and winding streets and time-worn buildings, has a somewhat mediæval aspect, for here the earthquake wrought less havoc than in other parts of the city.

Crowning the principal height is the *Castle of St. George*, once the Moorish citadel, but captured by Affonso Henriques in 1147, and now used as a military prison and barracks. In the time of Julius Cæsar this hill was the site of the Roman town of *Felicitas Julia*, which, next to Mérida, was the most important city in Lusitania.

To visit this Quarter one may take tram No. 2 to the **Old Cathedral**, the *Sé Patriarchal* on the southern slopes of the *Castle Hill.* This building, founded by Affonso Henriques in 1150 soon after his conquest of the Moors, has met with many changes from earthquakes and restorations and is even now in the restorer's hands. It is venerable in appear-

ance with strong square towers and a round-arched western portal. The interior is decorated with blue-and-white 18th-century tiles depicting scenes from the life of St. Vincent, whose ashes are preserved in the Capella de São Vicente (first chapel on the right from the ambulatory). One sees on the tile the ship guarded by two ravens bearing the precious dust from its hiding-place in Southern Portugal to Lisbon. (In memory of this event ravens are kept in the cloisters.) Affonso IV and his wife Beatrix are also interred in the Cathedral. The cloisters, though in a ruinous condition, are worthy of note.

On leaving the Cathedral, one will wish to cast a glance at the small church across the way, for it marks the spot where St. Anthony of Padua was born in 1195.

Farther up the hill and to the northeast is the more ambitious *Church of São Vicente de Fóra*, originally outside the city walls. With its soaring twin towers it makes a conspicuous landmark when seen from the river. Its aisleless interior, finished in a light-colored stone with broad barrel vaulting, is spacious and cheerful. The large baldachino, the work of J. Machado de Castro, will attract attention rather than admiration. The dome, quite unworthy of the edifice, replaces one destroyed by the earthquake.

Turning into the glassed-in cloisters, one reaches the **PANTHEON REAL,** in which nearly all the Kings and Queens of the House of Braganza, after John IV, lie in their several coffins under tattered palls of velvet or brocade. The sight is most unusual. Some of the caskets have glass tops, through which one may see the mummified royal bodies, among which are those of the late King Carlos and his son Luis Felipe. Calling cards have been left by visiting tourists on some of the coffins, that of Catharine of Braganza, wife of Charles II of England, being nearly covered with them. Among the royal dead is Dom Pedro II, the last Emperor of Brazil, who died in Paris in 1891.

A steep and narrow street leads from here to the *castle*, where one may examine the ancient Moorish defenses that the Warrior-King, Affonso Henriques, with the help of English and Flemish Crusaders, wrested from the Saracens. The view from the *esplanade* of the castle is unusually fine. Two points to the north of the castle command other fine views of the city: the *Church of Nossa Senhora da Graça*,

which contains a miracle-working image of the Christ; and the *Church of Nossa Senhora do Monte* farther to the north.

On the outskirts of the city to the northeast is the *Bull-Ring* (*Praça dos Touros*). Bull-fights in Portugal are mild affairs when compared with those in Spain, and less revolting to those who hate to see animals suffer. Announcement of the fight is made by firing off small bombs or giant fire-crackers in the public squares.

To visit the places of interest along the river-front in this Eastern Section, one may take tram No. 11, which parallels the Tagus for some distance. In the *Rua Alfándega*, opposite the *Custom-House*, one notices the *Church of Nossa Senhora da Conceição* with an elaborate façade. This Manueline bit of architecture has survived the earthquake, although before that event it belonged to another church.

Farther on, near the *Railway Station of Santa Apolonia*, is the *Arsenal do Exército*, in which is housed the *Artillery Museum* with its admirable collection of ordnance. In this region is the unfinished *Church of Santa Engracia* and the *Gun Factory*.

Continuing the ride along the Tagus, one passes the *Deposito do Alviella*, one of Lisbon's reservoirs, and finally reaches the *Asylum of Maria Pia*, which that Queen erected for indigent men and children; and the *Convent of Madre de Deus*, founded by the widow of John II, Queen Leonora, whose tomb is in one of the cloisters. This convent alone is reward enough for the dusty ride. Its Manueline sculpture, its rich carvings, its precious old tile with naïve representations, and its paintings, especially those depicting scenes from the life of Queen Leonora, are all of great interest.

The tram-line continues to the east to the neighboring towns. For the continuation of the line to the west of th Praça do Commercio, see p. 282.

(3) Western Quarter

The section to the west of the central valley consists of a number of hills with low-lying spaces between. It is the residence section of the modern city and is intersected by many fine avenues and has a number of pleasing praças. The inner row of hills is included in the name *Lisboa Occi-*

dental, while the suburban region to the west centring around the Hill of the Estrella Church is known as *Buenos Ayres*.

Above the tops of the houses on the west side of the Rocío, one may catch glimpses of the picturesque old Gothic arches of Lisbon's finest ruin, the CHURCH OF THE CARMO, a victim of the great earthquake. Fortunate in having been neither destroyed nor restored, it is now a fitting place to house the *Archæological Museum*, of which it is a part and the most interesting part. One may reach this building by the giant iron elevator on the *Rua da Santa Justa* that lifts one some 200 feet to the *Largo do Carmo*, or one may walk up from the Rocío by the *Rua do Carmo* and the *Rua Garrett*, perhaps the finest shopping street in the city, and, turning north on the *Calçada do Sacramento*, proceed to the Largo do Carmo.

As far to the south of the Rua Garrett as the Carmo is to the north, one finds, on the upper floors of an old convent, the *National Library*, founded in 1796 by Maria I, and containing some half million volumes, numerous manuscripts, and a collection of coins. Among its treasures are a folio Hebrew Bible of 1299; a Gutenberg Bible, first Mayence impression; Cicero's Letters, printed in Venice in 1469; and first editions of the 'Lusiads' of Camoëns, and of Audubon's 'Birds of America.'

The Rua Garrett leads past the *Church of Nossa Senhora da Encarnação*, in which is a sculptured Madonna by J. M. de Castro, to the *Praça de Luiz de Camoëns*, named after Portugal's most noted poet, author of its great epic, the 'Lusiads.' In the centre is his statue faithfully representing the poet even to the missing eye which he lost while fighting the Moors.

From this square the *Rua do Mundo* leads north to the *Largo de São Roque*, in which stands the 16th-century *Church of St. Roque*. Unpromising though it may be on its exterior, it yet contains one of Lisbon's chief glories, the CHAPEL OF ST. JOHN THE BAPTIST. At the instigation of John V, in 1710, this chapel was constructed in Rome of the most precious marbles and lapis-lazuli, and, after being blessed by the Pope, was taken down and shipped to Lisbon, where it was reconstructed in its present position. Many of its rich furnishings are now preserved in the Treasury of the church, which may be seen on application to the church authorities. Another chapel, that of St. Roque, has interest-

ing 16th-century tile on its walls. In this church is interred the body of Sir Francis Tregian, an English Catholic who fled his country on account of persecution under Elizabeth. The tomb is probably unique in that the deceased is interred standing.

Beyond the church is the *Foundling Hospital*, and beyond that the *Alameda de São Pedro de Alcántara*, where are flowers and statues and a wonderful view (cf. p. 277).

The *Rua de Dom Pedro V* leads from this point to the *Praça do Rio de Janeiro*, in which is a giant cypress tree trained to form an arbor. Across the street and to the northwest on the borders of the *Botanical Garden* is the *Polytechnical School*, which contains an interesting *Natural History Museum*. In its rear is the *Observatory* with an astronomical clock that furnishes the official time for Portugal. The Botanical Garden ranks as one of the best in Europe. Following the avenue for a short distance to the northwest, one comes to the *Praça do Brazil* from which several avenues lead off to the Avenida.

From the *Praça de Camoëns* an inclined railway runs to the *Largo de São Bento*, on which is situated the *House of Parliament* (the *Palacio das Cortes*), formerly the Convent of St. Bento, but recently remodelled and decorated in a very elegant manner. The building also contains the *National Archives*, a rare collection of treaties, marriage contracts, the wills of various sovereigns, etc.

A few blocks to the east on the *Rua do Arco a Jesus* is the *Academy of Sciences*, once a Jesuit convent, in which may be found the *Anthropological and Geological Museum* and a *library* of some 116,000 volumes and 1600 manuscripts, and the priceless old missal that has been used at coronation ceremonies.

Crowning the hill to the west, stands the magnificent **Estrella Church**, with its noble dome, a conspicuous landmark in the Buenos Ayres district. (Trams Nos. 4 and 5 pass here.) This most substantial structure stands as a material witness to an answered prayer — a prayer for an heir made by Maria I. It is built of creamy limestone in the Renaissance style with elaborate decorations, its interior finished in various colored marbles, gray predominating. The lighting from the dome is pleasing. The high altar is a

blaze of glory rather startling to the uninitiated. To the left of the altar is the ugly tomb of the foundress, Maria I, who died in Brazil in 1816 after 24 years of insanity.

The view from the top of the dome is said to be the finest to be had in the city. The climb is at times difficult. Between the outer and inner dome a spiral staircase leads to the top, whence a ladder ascends to the topmost lantern. From this altitude one can, on clear days, look down on the city and harbor at his feet, and off to the west to the mountains of Cintra and even as far as to the Atlantic.

Across the street from the church is the *Estrella Park*, a delightful shaded enclosure with winding paths, where the families of the city may come and make holiday. To the north is the *English Cemetery*, with lovely old cypresses and box-hedged paths. One will wish to look for the grave of Henry Fielding, whose stone bears the sentiment, 'He lived for others; not for himself.' There is a small English chapel in the cemetery.

By taking tram No. 4 back to the centre of the city, one will pass the **Mother of Water** (*Mãe d'Agua*), a storage tank for the waters of the old aqueduct. The place may be visited daily by the payment of a gratuity (bell at door No. 7) and will be found most interesting, as the **Aqueduct** itself may be inspected as well as the reservoir that measures 98 by 82 feet and is 33 feet deep. The aqueduct, constructed in 1729–49, brings the water from near Bellas, some 15½ miles, to Lisbon. Much of the way it is under ground, but at Campolide, 2 miles from Lisbon, the aqueduct strides across the valley on 35 arches — a sight worth seeing.

In the low-lying district along the river are a number of interesting places that may be reached by trams Nos. 6–10. Passing out of '*Black Horse Square*' by the *Rua do Arsenal*, one soon reaches the *Largo do Municipio*, with its spiral marble column which proclaims the municipal rights of Lisbon and also marks the spot where criminals of noble blood were executed. The fine *Town Hall* fronts the square. Nearly opposite the square, on the Rua do Arsenal, is the extensive *Marine Arsenal*, beyond which the tram-line forks, the outer line (tram No. 6), after passing near the *Estação Caes do Sodré*, follows the broad, tree-lined *Rua do Vinte e Quatro de Julho* (July 24), on which is the *Market* of the same

name — an animated scene in the early morning when the nightly catch of fish is brought in. The barefooted fishwife with her load of fish on her head is one of the picturesque sights of Lisbon. Beyond the market one has a good view of the docks and shipping.

The inner lines (Nos. 7–9) pass the *Largo de São Paulo*, with its copious fountain, and the *Mint*, joining the outer line near the station of Santos. Line No. 10 continues the inner line past the *National Museum of Fine Arts*, which is housed in the old *House of the Green Windows* (*Casa das Janellas Verdes*), once the home of the Marquis of Pombal. The **Museum** (open Sundays and Thursdays, 11–4; other days by permission of the Curator) contains a small collection of paintings of old and modern masters, the majority of the works being by Portuguese artists. Many of these show strong Flemish influence. There is also a priceless collection of ecclesiastical relics gathered from suppressed monasteries: embroidered vestments, jewelled crosses, caskets, chalices, etc.

Tram No. 10 continues to the *Praça d'Alcantara*, from which a short climb to the north brings one to the *Largo das Necessidades*, in the centre of which rises a lofty obelisk of red granite, and upon which fronts the **Palacio das Necessidades**. This building dates from 1743–50, when John V, on the site of a small chapel that housed a miracle-working Virgin that aided people in the time of their necessity, erected this palace as the town home of royalty. It was while banqueting here with foreign guests in October, 1910, that the young King Manuel II received word of the Revolution which marked the downfall of his reign and the end of the monarchy. Adjoining the palace are extensive grounds, once delightful, but now showing lack of care. (For entrance to this and other palaces a card of admission must be obtained at *Rua das Necessidades 17*, between 2 and 3 of a week day.) On the hill to the north is the beautiful *Western Cemetery*, where one may get another fine view of Lisbon and its environs, including the aqueduct to the north.

(4) Belem

The suburb of **BELEM** (a contraction of the word *Bethlehem*), 4 miles from the Praça do Commercio, may be reached either by train from the Estação Caes do Sodré or by trams Nos. 6, 7, 8 which follow the lines described on page 282. A third way and the most comfortable is by taxi. Alighting at the *Praça de Affonso de Albuquerque*, one will notice the lofty and elaborate shaft raised to the memory of the great Affonso de Albuquerque, who established the Portuguese Empire in the East. Stirring scenes from his eventful life are to be found on the pedestal and his statue in bronze surmounts the shaft.

The **Museu dos Coches** adjoining the square will be found of unusual interest. 'It is,' as Mr. Marden describes it in his 'Wayfarer in Portugal,' 'an assemblage of regal vehicles which has only one or two compeers in the world — old State ceremonial coaches of the most sumptuous description, bedizened in gold and rich brocades, with mammoth wheels and incredible lanterns.'

On the hill above rises the magnificent *Palace of Ajuda*, rarely open to visitors. This marble palace is one of the newest of the royal abodes, having been begun in 1816 by John VI and not even yet finished.

A short distance to the west, fronting the *Praça de Vasco da Gama*, are the buildings that bring renown to Belem: the **CHURCH AND MONASTERY OF SAN JERÓNIMO**, which Manuel I, 'the Fortunate,' and his son John III raised as a thank-offering in acknowledgment of the successful outcome of Vasco da Gama's voyage of 1497–99. On this spot formerly stood a Seaman's Home erected by Prince Henry the Navigator, in which da Gama spent his last night before starting on the expedition that was to round the Cape of Good Hope and discover a new route to India. The monastery and church are built in the sumptuous style that prevailed in Portugal during the reign of Manuel I and which from him bears the name 'Manueline.' It is characterized by an elaborate and ofttimes fantastic decorative system in which may be seen the twisted cord, the caravel, sea-shells, and other nautical emblems. This exuberance of decoration is in keeping with the joyful life of those old adventurous days when new worlds were being discovered and when the

Portuguese flag waved on four continents. Of the many architects and sculptors engaged on this great work the following names stand out most prominently: Boutaca, who furnished the general design; João de Castilho, who superintended the work and designed the cloisters; and Master Nicholas 'the Frenchman,' whose work may be seen in the sculptured figures of the South Portal.

The long *façade* of the church and monastery facing the highway makes a noble appearance. The *South Portal* is a triumph of the sculptor's skill. Statues and lacy canopies crowd upon one another, reaching to the very roof of the building and lifting their pinnacles into the blue above. On the jamb between the double doors is a statue that is, by some authorities, said to be that of Prince Henry the Navigator, the great patron of naval art and science, who laid the foundation for the wonderful period of discovery and exploration of the generation following him and who died the year that Vasco da Gama was born (1460). The West Portal is almost equally rich in carvings.

Beyond, one may enter the remarkable **CLOISTERS** that are the glory of the monastery. A double arcade encloses a spacious court, the arches divided by slender columns and hung with ropes of stone. The vaulted walks that once resounded to the tread of the monks now echo the merry laughter of children at play, for the monastery is now a *School for Orphans*.

Near the southeast corner of the cloisters is an old *Chapter Room*, in the centre of which is the canopied tomb of Alexandre Herculano (d. 1877), Portugal's noted historian.

The interior of the church, spacious and impressive, is 302 ft. long by 74 wide and 82 ft. high, with transept and rounded apse and at the west end a raised choir (coro alto). Slender columns encrusted with rich carving support the vaulting that radiates therefrom in all directions like the fronds of a palm tree. The whole effect is reminiscent of the splendor of the East. And in this temple sleep some of Portugal's immortal dead. In the apse are Manuel I and Queen Maria; their son John III and his Queen, Catharine of Austria, their sarcophagi borne on the backs of elephants, while other sovereigns of the Burgundian line lie elsewhere in the church; in the transept is the poet Garrett, and also,

side by side, Vasco da Gama and the poet Camoëns, who sang the exploits of the discoverer in his 'Lusiads.'

Some little distance to the west of San Jerónimo and by the river-side, rises the battlemented **TOWER OF BELEM,** another monument to the successful outcome of Vasco da Gama's expedition, for it marks the spot from which he set sail in 1497 and on which he landed in 1499. It is an unusually fine specimen of defensive architecture of the early 16th century, a sturdy tower with dungeons and strong walls and yet adorned in the prevailing style and with turrets borrowed from India.

EXCURSIONS FROM LISBON

Several days should be reserved by the traveller for excursions from Lisbon. One of them — that to Cintra — from the standpoint of scenery is the finest in the republic, and can hardly be excelled in all Europe. Several of these excursions may be combined, as, for example, (1) and (2). If Cintra should be made a centre for one's sight-seeing, then from Cintra one may visit Cascaes and Mafra. In the world's to-morrow when Portuguese highways shall have become hard and dustless, many summer travellers will prefer to seek a hotel in one of the resorts by the sea (Estoril, Mont' Estoril, or Cascaes) or in Cintra, and from such headquarters 'do' Lisbon and the surrounding country.

(1) Almada and Trafaria

Early in one's stay in Lisbon and early in the forenoon, he will do well to take steamer from *Caes do Sodré* (p. 282) to Cacilhas promontory directly opposite across the Tagus, and climb to the little town of **Almada** on the top of the promontory. Fine views are to be had of Lisbon, and especially from the fort and from the *Church of São Paulo.* The only building of prominence is the *Praça de Touros,* or *Bull-Ring.* One then takes carriage or motor car and drives to the west for five miles through a vine-growing region, with fine views of the river below and of Belem opposite, and by and by coming down to the Tagus at **Trafaria.** From there one may take steamer to Belem — unless he would prefer to have the

LISBON
Yards
0
300
600
One quarter mile distance between cross section lines on map
RIO TEJO
CEMITERIO OCCIDENTAL
JARDIM DA ESTRELLA
Sagrado Coração (Basilica da Estrella)
TAPADA DAS NECESSIDADES
CALÇADA DAS NECESSIDADES
Quartel
Museu de Arte Antiga
Aguas Livres
English Church
Cortes
Doca de Alcantara
Posto de Desinfecção
Alfandega
Est. Santos
Jardim Botanico
Observatorio
Hosp. Alienados
Asilo de Mendicidade
Escola Militar
Est. Medical
Hosp. São José
Estação Central
Th. Nacional
S. Roque
S. Dom
Th. Apolo
Quartel Graça
Carmo Mus.
Gov. Civil
Bibl. Nacional
Castelo S. Jorge
S. Cruz
São Vicente
Fundição de Canhões
Se.
Aljube
Limoeiro
Mus. Artilharia
Arsenal da Marinha
Mercado
Alfandega Bolsa
Doca do Terreiro do Trigo
Doca da Alfandega
AVENIDA DA LIBERDADE
AVENIDA ALMIRANTE REIS

pleasure of the drive a second time, and so return the way he came.

(2) Palmella, Setúbal, and Troia

Palmella on its height and Setúbal by the sea will prove another enjoyable excursion from Lisbon, or they may be visited *en route* to Evora. The route follows the main line of the southern railway from Barreiro (see p. 268) as far as Pinhal Novo (10 miles), from which station a branch line leads in 4 miles to Palmella and, 4 miles farther, to Setúbal.

Palmella, on an abrupt detached spur of the Serra da Arrabida crowned with a stupendous old Moorish fortification, is one of those mountain strongholds for which Portugal is famous. The place, captured from the Moors by Affonso Henriques in 1147, became the possession of the Knights of Santiago in 1186 and later of the Dukes of Palmella. From the ramparts the views are extensive and toward sunset unbelievably lovely.

Beyond Palmella, after descending the slopes of the Arrabida Mountains, our route emerges into a fruitful plain, where grow grapes, oranges, olives, wheat, with eucalyptus and cork trees.

Setúbal, known to British sailors as *St. Ives*, with 37,000 inhabitants, 'the metropolis of the salt and sardine industry' and with a considerable wine trade, is a town of white houses and sardine factories that looks out on the lovely landlocked bay formed by the estuary of the Sado River, and is backed by an amphitheatre of pine-clad mountains. Its situation is ideal and its climate thought by some authorities to be the best in Portugal. In its day Setúbal has been the abode of kings, but all traces of their sojourns here have been removed by the great earthquake.

Across from Setúbal on a spit of land that divides the estuary from the sea, is a buried city known as **Troia** (or *Troya*), the Portuguese Troy, which archæologists generally believe to be the old Roman *Cetobriga*, and to be of Phœnician origin. A boat-ride of about an hour is required for one to reach the interesting remains of this ancient city, which must have been of considerable extent.

Although the spot was mentioned as the possible site of the ancient Cetobriga as early as the 16th century, it was not

till 1814 that any of its treasures were laid bare, when a flood of that year revealed certain objects. Since then, at infrequent intervals, excavations have been carried on; but, as yet, only a few buildings have been unearthed. Among these is a Roman house with vases and many bronze coins which seem to fix the probable date of the destruction of the city as in the 5th century of our era. By reason of the subsidence of the coast, as is also true of the coasts of Capri and of Puzzuoli, part of the city has sunk below the surface of the bay — but how large a proportion of the ancient town has been engulfed has never been determined, nor, so far as we have been able to learn, has an attempt to determine it been made.

For some miles west of Setúbal and paralleling the coast stretches the Serra da Arrabida, which attains a height of 1700 ft. On one of its crags stands the *Convent of Arrabida*, a half-hour's climb from **Portinho,** a fishing village at its base, which may be reached by boat from Setúbal. The convent is of no interest other than as the objective of a most pleasing scenic excursion. On the slopes of the mountain near the sea are several grottoes, of which the *Lapa de Santa Margarita* is the finest, with unusual stalactites. For most sympathetic descriptions of this region the reader is referred to Oswald Crawfurd's 'Portugal Old and New' and to Martin Hume's 'Through Portugal.'

(3) The Estorils and Cascaes

Some 16 miles or thereabouts west of the Caes do Sodré Station, in Lisbon, lie, one beyond the other, the three seaside resorts of **Estoril, Mont' Estoril,** and **Cascaes.** There is frequent train service both local and direct each way. A very fair road parallels the railway, which follows the meanderings of the coast.

Sheltered from northern winds by a range of hills, this notched shore has been called 'the sunniest region on the Continent's western brim.' And though of it one can hardly say, as did Ovid of the Lago Pergusa, that here 'reigns spring perpetually,' nevertheless, the four orthodox seasons have on this coast shrunk to three: summer and a first and second spring. 'Fruit trees put forth blossoms in October, and when they have borne fruit in January or February,

bloom again, and yield a second more abundant harvest in April or May. All the flowers known to this sunny land may be gathered in the open the year round.' The shore from east of Estoril to beyond and south of Cascaes makes a crescent, often spoken of as the Portuguese Riviera. Within the curve lies the Bay of Cascaes.

It is a beautiful ride from Lisbon to these resorts. Beyond Belem (p. 284) the first place of interest, perhaps, is **Dáfundo,** where is the *Aquario Vasco da Gama*, opened in 1898. A few miles farther is the popular resort of **Paço d'Arcos.** Across the Tagus is the rocky coast stretching from the Portal de Cacilhas to beyond Trafaria (p. 286). From **Oeiras** and beyond as far as to Cascaes one can of clear days trace the cliffs of the Atlantic coast south of the Tagus's mouth to the Cabo de Espichel.

There are good hotels at the three resorts, the more expensive establishments being at Mont' Estoril. With their many villas these towns are very popular with the Portuguese throughout the summer and autumn, though the sea-bathing is only from mid-August to mid-October. Of recent decades the coast has become much frequented by the English as a winter resort.

(4) Lumiar and Odivellas

From the *Praça do Marquez Pombal*, on the northern edge of Lisbon, one may take tram or motor car to the north, soon passing a road that leads to the left to the *Zoölogical Garden*. Beyond, also on the left, is the *Campo Pequeno* with the *Bull-Ring*. Farther still is the *Campo Grande*, with a magnificent avenue dating from the 18th century and much frequented on Thursdays and Sundays by the Lisbonese. And a little farther one comes to **Lumiar,** famed for its three fine *quintas* or parks, that of the Duques de Palmella being considered the most beautiful.

At Lumiar the tramway ends; and here, if one be so disposed, he may take carriage or taxi to **Odivellas,** 1¼ miles to the northwest. The town is of interest for its monastery (long since secularized) founded by King Diniz in 1305. It has suffered much from earthquakes. The church is worthy of a visit for its marbles, its wood-carving, and its antique gems. In the choir are excellent stalls and three paintings

attributed to Gran Vasco, who may or may not have been one Vasco Fernandez, and to whom are attributed, though often without reason, many of the best Portuguese paintings. In the chapels are tombs of various princes and of King Diniz; and near the monastery rises a Gothic arch, a memorial to that doughty monarch.

(5) Cintra

From the Central Station at Lisbon the railway runs north for 11 miles through a pleasing region past the old Aqueduct of Lisbon and many windmills, and at *Cacem* a branch line of 5 miles leads to Cintra. There are frequent through trains in *c.* 40 min. The highway is dusty, and it is better not to visit the place by automobile.

Most travellers take not longer than a day for their visit to Cintra. That we count a mistake; and we advise, whenever possible, that two days or longer be devoted to this lion of Portugal. The tourist will do well *not* to employ a guide for this excursion.

CINTRA, with a population of *c.* 8000, is situated some 680 ft. above sea level on an eastern spur of the wooded Serra de Cintra, which extends in a general way for a half-dozen miles or more to the southwest toward the sea, ending at last in the promontory known as the Cabo da Roca (see below). Just to the south of the town abruptly rises a bald peak (1417 ft.) crowned with extensive ruins known as the Castello dos Mouros. One third mile farther to the southwest, beyond a depression, is the first of twin peaks almost equally high, the Pena (1735 ft.), crowned by the Palacio da Pena. The walls surrounding the Park of the Pena are said to be almost 10 miles in length. The forest-clad mountainsides are threaded with a network of walks and drives (many of them dusty).

On the west of the town begins the *Cominho de Collares,* which soon climbs to the ridge, where it is joined by various roads leading from the Pena. This highway continuing to the west with many quintas on either side not open to the public, leads to the Pena Verde and the Quinta de Monserrate and beyond.

It was the English who in a way discovered Cintra to the Portuguese. The town and vicinity have been much loved

by certain English writers, Southey esteeming it above all other places on earth, and Byron sojourning for a long time at the Hotel Laurence and there writing much of his 'Childe Harold.'

If one's stay is to be but for a day, the tourist would best engage a carriage (bargaining advisable) and drive at once to the Pena; thence to Monserrate; and thence on for another mile to Collares, where he may take a late luncheon; or he may return directly from Monserrate to Cintra, and after luncheon devote what time he will to seeing the Palacio Real (or National Palace). If one would make the most of the day, it is better to carry a lunch. And if one will continue his sight-seeing of the day by a visit to the Cruz Alta and a climb to the Castle of the Moors, he will dismiss his carriage on reaching the Pena.

One's enjoyment of the **PALACE** and **PARK OF THE PENA** begins long before he reaches the crest of the mountain, in the magnificent panoramas he obtains as he zigzags up to the *Porta Principal.*

Originally there had been built on the top of the Pena by Manuel I a *Jeronymite Convent;* and here often that King was wont to resort, to gaze out over the sea to the west for the return of the fleet of his admiral, Vasco da Gama, the discoverer of India. Upon the suppression of the religious orders, the Pena passed into private hands, and later into the possession of Don Fernando, Consort of Queen Maria II. The Coburg Prince thereupon 'made over' the convent, retaining part of it and adding greatly thereto, building a structure somewhat after the fashion of a mediæval castle, but in many styles, Moorish, Gothic, Manueline — what you will — absolutely 'impossible' architecturally, yet, because of its commanding situation and fantastic bulk, fascinating and picturesque in the extreme.

One makes the round as in other royal castles, and notes the wall-tiles and vaulting of the *Convent Church,* with its fine altar of marble and alabaster; the two-storied *cloisters;* the charming old furniture of different periods and from various countries, as he passes them in various rooms. But one will be even more interested in the rooms that were occupied by the royalty of, as it were, but yesterday. For here, at intervals, had lived Manuel II, and here, just before their flight and exile, the Queen Mother was staying. One treads

softly through the bedroom that was Manuel's when he was a boy, his office, the ballroom with its old-gold upholstery and glass chandeliers, through Queen Amelia's bedroom and drawing-room, where still lie on desk and table the papers and magazines of that fateful October of 1910.

From every window the visitor gets entrancing views; but it is from the roofs and parapets of the palace that he sees the chief glory of Cintra, as he looks down from above over the tops of the trees that together make up this, perhaps, matchless forest, interspersed with gardens. 'Tis in many shades of green and in many 'styles' of verdure — rollicking, stately, sombre. To us it seems the loveliest forest in all this world.

If one have time, he will wish to wander for hours over the walks and drives to which reference has already been made: to see more in detail some of the groups of trees, both native and exotic. For here have been gathered cryptomerias from Japan, tree-ferns from Australia, giant sequoias from California. Indeed, the whole world has been ransacked for its plant-life of whatever species that will grow in Cintra's wonderful climate, and the resulting arboretum is excelled perhaps in the variety of botanic forms only by that of Bussaco.

But we are forgetting the more distant views from the palace. Beyond the more immediate mountain-slopes with their billows of greenery are other scenes. To the north, a full dozen miles, stands out the huge Palace of Mafra on its gaunt uneven plateau; away to the east and curving to the south is the broad streak of the Tagus, while a little nearer to the southeast lies Lisbon; to the south is the Atlantic; while to the southwest and the west stretch away the heights of the Serra de Cintra until they lose themselves in the sea. Very extensive is the sweep of the eye to the west — from Cabo de Espichel on the south to the Berlenga Islands on the north.

On a pinnacle, some two thirds of a mile to the southeast of the Pena, stands the colossal figure of a mediæval knight bearing the coat-of-arms of Barão de Eschweg, the architect of the palace, which is popularly regarded as a statue of Vasco da Gama, and as such has got into various works of travel. As much farther to the southwest rises the *Cruz Alta*, the culminating peak of the range, some 39 ft. higher than

the Pena, and with a view almost as fine as that from the top of the palace.

Almost a mile southwest of the Pena is the lower peak already noted, and with no other name than that of the extensive ruins that crown its irregular top, the *Castello dos Mouros*. There seems to be no record that the place was ever taken from the Moors by Affonso Henriques, but this is doubtless an oversight of history. The views, of course, despite the said oversight, are more than rewarding for the fatiguing climb, that of Cintra below being especially fine.

Down in the town of Cintra itself the one building of chief moment to the tourist is, of course, the *Palacio Real*, now known as the **PALACIO NACIONAL**, a never-forgettable pile, because of its twin truncated cone-like kitchen chimneys of gigantic size. It was the 'Alhambra' of the Moorish Kings; and for centuries it was the favorite palace of Portuguese royalty, being last used as a residence by the Dowager Queen Maria Pia. In the almost millennium of its existence it has been altered and changed and made over and added to, until, with its gardens and terraces and fountains, its arabesque windows and slender shafts, it has become an amazing mixture of Moorish and Peninsular architecture. One notes in particular the *kitchen*; the *dining-room of the Moorish tiles*; the *Queen's dining-room*, with its handsome stores of china and of glass; the *waiting-room*, with a beautiful Renaissance chimney piece; the *Hall of the Swans* (the *Sala dos Cysnes*), in which one of the Portuguese queens has immortalized her two pet swans by having them painted on the ceiling in 27 attitudes; and the *Hall of the Magpies* (the *Sala das Pegas*), so called because the ceiling has been painted all over with magpies each bearing in its beak the legend '*por bem*,' 'in honor,' inasmuch as one day King John I had been caught by his wife Philippa kissing one of her ladies-in-waiting, and had in these words attempted to exculpate himself and, to stop the resultant gossip of the Court, had had the ceiling redecorated as the visitor sees it to-day.

Of particular interest on the second floor is the *Hall of Armorial Bearings* (the *Sala das Armas* or *Sala dos Cervos*), so named because in the centre of the domed ceiling has been painted by command of King Manuel I the arms of the King and of the Infantes, and around these, stags with shields with the coats-of-arms of the 72 families of Portuguese nobles

of bluest blood. The chapel has a beautiful artezonado ceiling. A little beyond is the room in which the luckless Affonso VI was imprisoned by his usurping brother, with the flooring worn by his almost ceaseless pacing to and fro for eight long years; and adjoining is the room in which he died.

Beyond the patio is the *Casa d'Agua*, or *Moorish Bath*, that is still made to 'work' to the delight of the visitor.

Though two and a half miles distant on the mountain to the west (see above), but considered as virtually part of Cintra, is the extensive **QUINTA** or **ESTATE OF MONSERRATE,** the property of Sir Herbert Cook, English baronet and Visconde de Monserrate. The palace, which is not shown to visitors, is in a most unusual combination of styles, and will fascinate if it does not altogether please. But one's objective is the park, with its exquisitely planned walks and vistas, its rich semi-tropical flora, its magnificent collection of rare and exotic shrubs and trees, its profusion and great variety of flowers, its lawn, unique for Southern Portugal, its seeming miracle of cork-oak and plane tree growing apparently from the same root, its pools and trickling rill that during the so-called winter and early spring becomes an imposing cascade — all of which conspire to make one's visit an event of supreme importance. And there will be travellers who will prefer the beauties of Monserrate to those of the Park of the Pena. Incomplete is one's visit to Cintra, without a visit to both estates.

At Monserrate a small admission fee is charged, which is given to the local hospital. On reaching the entrance the tourist, forswearing the services of any guide, should purchase a copy of the English 'Guide to the Gardens' and follow its directions to the letter, omitting, of course, if he be so inclined, the many botanical terms.

The tourist making a stay of some time in Cintra will wish to visit the Quintas of *Penha Verde*, the one-time home of João de Castro (see below) and now the property of Sir Herbert Cook, and of *Regaleira* and *Seteais*.

Of objectives for excursions there are *Collares*, celebrated for its wines (see above), from which one may drive to the northeast to the seaside resort *Praia das Maçãs*, or to the southwest to the more picturesquely situated *Praia d'Adraga*. And there is *Azoia* (700 ft.), some 3 miles south-southwest of Collares, from which one may tramp a mile to

the *Cabo da Roca*, the *Promontorium Magnum* of the Romans and *Rock of Lisbon* of the English, a picturesque promontory 475 ft. high, and at once the western spur of the Serra da Cintra and westernmost point of the Continent of Europe. Return may be by way of the rather unique **Convento da Cortica**, founded by João de Castro, who had been viceroy of India. And there are further objectives in Cascaes to the south (p. 288) or Mafra on the north, for which see below.

(6) Mafra

The station of Mafra is some 24 miles northwest of the capital, on the Lisbon–Alfarellos Line. From the station it is 5½ miles to the town. The train service is such that it is easy enough to make the excursion from Lisbon by train and motor car or carriage in a day; but it will usually be found better to make it by motor car from Cintra, as Mafra is only a dozen miles north of that town. The roads are far from good.

Mafra owes whatever prominence it has had to John V, who had vowed that, in event of the birth of a son and heir, long desired, he would erect the most magnificent monastery in the kingdom on 'the site of the poorest.' The son was born; and two years later, on November 17, 1717, amid festivities that are said to have cost the King some $200,000, the corner-stone of the huge structure was laid. During the next thirteen years, a daily average of nearly 15,000 laborers was employed on the building, while before its completion the number rose to three times as many, reminding one of the 20,000 artisans who wrought for 22 years in raising the Taj-Mahal. But the great building in Agra became a masterpiece; that of John V is only an imitation — an imitation of the Escorial, and on the whole, a poor imitation at that. There is no Pantheon, as in the Spanish model, though there are palace and monastery and church. Yet there is bigness, save in the rooms, few of which are of a size commensurate with the size of the building. No man knows the total cost. It was doubtless at least $20,000,000 — an extravagance which went far toward bankrupting the kingdom.

The enormous structure is in three stories, in the form of a rectangle, some 820 ft. long by 720 ft. broad, and contains

9 courts and nearly 900 rooms. One visits the structure to be amazed; and amazed he becomes at the structure as a whole. But he keeps his admiration for the **CHURCH,** one of the few parts of the huge mass which is to be commended, and which was taken by the architects of Queen Maria I as the model for the Estrella Church in Lisbon (p. 281). The church is in admirable proportions, with a profusion of the best Portuguese marbles, which have been used with excellent taste. Back of the church are the 300 cells of the monks.

In the two towers that rise to a height of 225 ft. are **TWO CARRILLONS,** of 46 bells each, which cost immense sums, another evidence of John's prodigality. They are the finest peals in Portugal.

The *Library*, some 300 ft. long, with 25,000 volumes, with its bookcases in rare woods, is worth the seeing; as is the *Museum of Decorative Art* which was opened in 1911 and now occupies eleven rooms.

In the immediate vicinity of Mafra are quarries of red and yellow marbles, springs of ferruginous waters, and mines of coal and manganese.

From the steps leading to the church can be seen, some 6 miles to the west, the fishing village of *Ericeira*, where, in the season, is excellent sea-bathing, and where, after his short and ill-starred reign, Manuel II and others of the royal family embarked on their flight to Gibraltar in the autumn of 1910.

FROM LISBON TO VILLAR FORMOSO

(1) The Route

By way of Entroncamento and Pampilhosa it is 273½ miles from Lisbon to Villar Formoso. There are three trains daily, the afternoon train being the best, with dining-car, covering the distance in 7½ hrs. Close connections are made at Villar Formoso for Irún and Hendaye (in 13 hrs.) and Paris (in 26 hrs.).

For the route from Lisbon to Entroncamento, reversed, see p. 265; and for the route from Entroncamento to Pamplihosa, p. 312.

Five miles northeast of Pampilhosa is **Luso,** station for the popular chalybeate spa of Luso, located on the flank of the

Serra de Bussaco a mile to the south, and for Bussaco, for which see p. 316.

Beyond Luso the line runs through a sightly district to **Santa Comba Dão** (22 miles from Pampilhosa) on the right bank of the Dão, which some miles to the southwest becomes a tributary of the Mondego.

From Santa Comba Dão a branch-line runs in 31 miles (in *c.* 2 hrs.) to *Vizeu*, for which see below.

Twenty miles beyond Santa Comba Dão is **Nellas**; and 16½ miles farther, the station of **Gouveia**, with the town of that name 9 miles to the south, on the northern slopes of the Serra da Estrella. From Nellas one may drive 14 miles to Ceia, or from Gouveia Station to Gouveia as centres for exploring the Serra da Estrella, for which see p. 299.

For many miles our railway has been steadily climbing up the beautiful valley of the Mondego; beyond **Celorico da Beira** (14 miles beyond Gouveia) it leaves that valley and at **Villa Franca das Naves** (9 miles farther; 1778 ft.) turns almost due south. Soon it begins to climb much more rapidly until it reaches the station of **Guarda** (97 miles from Pampilhosa; 2655 ft.), which is the junction for the line running to Abrantes, for which see p. 298.

From Guarda it is 29 miles to **Villar Formoso**, the last station in Portugal, where change is made to the train for Irún (cf. p. 217).

(2) Vizeu

Vizeu is a town of some 8000 inhabitants and much esteemed by the Portuguese. For it possesses memories of Viriathus, that past-master of guerilla warfare and defender of the independence of his country against the Romans. Some distance northeast of the station is the *Campo de Viriato*, with the historic '*Cova de Viriato*' (or Cave of Viriathus — a cave to-day only by a stretch of the imagination), where tradition has it he both lived and stood a siege by the Romans. In the town the *Torre de Dom Duarte*, now in ruins, is said to mark the birthplace of this Vercingetorix of the Lusitanians. The town is also the birthplace of the historian João de Barros, known to fame as the Portuguese Livy.

Crowning the highest point in the town is the flamboyant

Cathedral containing many paintings attributed to Gran Vasco (cf. p. liv), of which the most meritorious is his 'St. Peter,' which so impressed Murray that he thought it 'well worth a journey into Portugal to see.' In the south-eastern suburb of the town is the Church of São Miguel. Here, in a recessed tomb by the side of the high altar, repose the bones of Roderic, 'the last of the Goths.'

(3) From Guarda to Abrantes

From Guarda to Abrantes it is 132 miles, with two daily trains each way in from 6 to 6½ hrs., the south-bound trains running on to Lisbon, and the north-bound trains starting from that city. It should be noted that none of these trains make good connections at Guarda. None the less, because of its scenic attractions, it is a route that may well be considered by one making a second or subsequent visit to Portugal.

On the whole, the line may be called a route of viaducts and bridges, with, at times, some of the most thrilling scenery in the country. From **Guarda** the railway runs to the south through the lovely valley of the Zézere skirting the foothills of the Serra da Estrella, and in 29 miles reaches **Covilhã,** a city of some 14,000 inhabitants, beautifully situate on a spur of the Serra da Estrella, 2115 ft. above sea-level. It is a town of great industrial development with more than 60 manufactories of woolen goods. A visit to one of these establishments will yield much of interest. Covilhã is the best centre to the south of the Serra da Estrella for visiting that range (see below).

From Covilhã our line runs on for some miles to the south, still following the Zézere, and with the Estrella range still on the right to beyond **Tortozendo,** when it crosses the river and then the valley at its widest extent, whereupon with a spectacular curve of many miles it sweeps through and around the Serra da Guardunha which range rises to an extreme height of 4015 ft. above the sea. Then for other miles the railway makes off to the southwest across the broad plains of Beira Baixa, until after having long since passed **Castello Branco** it reaches the Tagus near **Villa Velha de Rodam.**

Here, between massy picturesque rocks known as the

Portas de Rodam that form a gorge less than 150 ft. wide, dashes and thunders the Tagus in its mad onrush toward the sea, this mighty river of the many gorges (cf. pp. 59, 60, 211, 216). Then through tunnels and over many viaducts the railway follows the Tagus to Abrantes, where it connects with the line from Valencia de Alcántara to Lisbon.

(4) The Serra da Estrella

The **Serra da Estrella** is the westernmost of the higher ranges of mountains that stretch in a general way from northeast to southwest across Spain and Portugal, forming what is virtually the backbone of the Peninsula. It is not only the highest of the ranges of the smaller land, but it is likewise the most interesting, with, as yet, but few paths and fewer highways, and great sections still unexplored. The Pampilhosa–Villar Formoso Railway may be said roughly to parallel the range on the north and east, and the Guarda–Abrantes Line to parallel it for half of its extent on the south.

Its appeal and challenge are for all lovers of the beautiful and the unusual; but it is only those who are willing to 'rough it' who should yield to either challenge or appeal. But those who mind not the hardships — not the difficult ascents, which partake not of the dangers of the High Alps, but the scarcity of good and sanitary inns — will find themselves more than amply repaid for their exertions. The excursion should be made only from the middle of June to the middle of September, and even then the nights are cold. At least three days are needed for the excursion.

It is by long odds the better plan to enter the region from the north at Gouveia and to leave at Covilhã on the south (pp. 297, 298). At **Gouveia** is a Tourist Association (the Sociedade de Propaganda da Serra da Estrella) which furnishes at reasonable prices all things necessary for a successful trip — guides, horses, huts, and food.

On the lower and middle slopes of the range the tourist will be interested in especial in the shepherds and goatherds, who are of an ethnic type of remarkable physical endurance, and who, it is quite possible, are the direct descendants of the ancient Lusitanians. Like an idyll from Theocritus is the life these people lead: 'goatherds piping their goats from the edge of rocks, shepherds watching their sheep by the side

of the fountain, maids going out at evening with their pitchers for water.'

The second day will bring one to the first lake, the source of the Alva, the Lagoa Redonda, nearly circular, and crystal-clear, in the midst of rocky surroundings. Farther on will be met the source of the Mondego, and later still that of the Zézere. There are also the Lagoa Escura and the Lagoa Cumprida, the former scenicly one of the most remarkable lakes in Europe.

The highest peak, the *Malhão* (6535 ft.), happens to be easier of access than the '*Cántaros*,' the *Cántaro Magro* (the *Lean Pitcher*) and the *Cántaro Gordo* (or *Fat Pitcher*), for one may ride to the top. The view is magnificent in the vast sweep that it gives one of Peninsular mountains and valleys, though more striking, perhaps, is the wildness of the two Cántaros, when seen from above.

If possible the itinerary should be so planned as to include the villages of **Verdelhos** and **Manteigas,** the one picturesque in the extreme, and the other quite as quaint. Exit from the mountains may be by way of the watering-establishment of **Unhaes da Serra** to **Covilhã,** for which see p. 298.

FROM LISBON TO OPORTO

From Lisbon to Oporto by the direct route (pp. 312, 320) it is 216½ miles, with two day express trains with first- and second-class coaches and with extra prices each way in 5½–6 hrs. The morning trains carry dining-cars. There are local trains in *c.* 12–13½ hrs. One of the evening trains carries sleeping-cars. This route, however, in its entirety, is not to be considered by the traveller who is making a first tour of Portugal.

Such tourist will do well to take the 'new' or more westerly route as far north as Vallado (84 miles); from Vallado by conveyance arranged for in advance at Cook's Office in Lisbon, drive to Alcobaça; thence to Batalha; and thence to Leiria, where one may stay the night; from Leiria drive to Thomar; and from Payalvo (the station for Thomar) on the direct route continue north to Coimbra and Pampilhosa (for Bussaco), and thus touch all the really important sight-seeing points between the two chief cities of Portugal. On

a second or subsequent visit, stop may be made at such places as Obidos (p. 302) or Figueira da Foz (p. 302).

(1) From Lisbon to Alfarellos via Vallado and Leiria

By the more westerly of the routes leading north from Lisbon it is 84 miles to Vallado, 102 to Leiria, and 140 to Alfarellos. The one day train averages as much as 18⅔ miles per hour.

For a while after the line has left Lisbon the most striking features of the landscape are the old *Lisbon Aqueduct* and here and there windmills. At **Cacem,** a branch line leads to Cintra, for which see p. 290. Beyond Cacem the line ascends the valley of the Farello. At 24 miles is the station for Mafra, for which see p. 295. The line follows farther up the Farello, then works its way through a tunnel and down along the Sizandro, and comes in 42 miles to —

Torres Vedras, with a population of *c.* 8000. Its old name of *Turres Veteres* (old towers) would seem to point to a Roman origin, as do also many Latin inscriptions that have been found of recent decades. To-day the town is of interest for its old Moorish Castle (with an excellent view), which, as was to have been expected, Affonso Henriques took from the Moors in 1148, view and all. There is a fine old *aqueduct* on two tiers of arches (on the right). The tourist should be on the watch to purchase at the station-restaurant a specialty of the place, a kind of bean pie, which is an excellent confection.

Torres Vedras has had a way of getting mixed up in history at various times, though its chief distinction historically consists in its giving its name to the famous **Lines of Torres Vedras,** which were constructed by Wellington in the Peninsular War to protect Lisbon from the French. There are two Lines, with about 150 forts. The *First Line* extends from the sea to the northwest of Torres Vedras following the crests of the hills in an irregular way to Alhandra on the Tagus (cf. p. 265); while the *Second Line* begins to the west of Mafra and extends to a point a little south of Alhandra (cf. p. 265). The Lines served their purpose, which was to turn back Masséna, and have been pronounced by Colonel

Nugent as 'perhaps the most remarkable works of the kind ever constructed.'

Nineteen miles north of Torres Vedras is **São Mamede,** near which, at *Roliça*, Wellington defeated Laborde in the first battle in the Peninsular War.

Three miles farther is **Obidos,** a town of *c.* 4200 inhabitants, 'which preserves better than any other place in Portugal its ancient character and its grand ruins of the Gothic régime.' The town, within hoary old *walls*, still intact, lies on a slope whose top is crowned by an immense *castle*, triangular in form, with scarcely one of its many towers fallen, 'the best preserved ruin in Portugal.' 'Tis exceedingly picturesque, and, together with the walls of the town, was built by King Diniz. There are interesting churches, an *aqueduct*, and a monument to the memory of Affonso Henriques.

A dozen miles to the west lies the fortified **Peniche** on a rocky peninsula (whence its name), which is connected with the mainland by a long sandy spit. Beyond the town is the rocky *Cabo de Carvoeiro*, which, next to the Cabo da Roca (p. 295), is the most westerly point of Portugal. It looks out on a little archipelago of islets, the *Islas Berlengas*, all save one too small for habitation, dangerous and exceedingly picturesque. Magnificent are they in time of storm.

Caldas da Rainha, 'the *Hot Baths of the Queen*' (68 miles from Lisbon), with *c.* 3000 permanent inhabitants, is a popular Portuguese watering-place, with sulphur springs and proximity to the sea. Just out of the town is the *Fabrica de Faianças*, the largest majolica factory in Portugal.

For some distance beyond Caldas da Rainha are extensive pine forests and on the left great sand dunes. At 84 miles the line reaches **Vallado,** the station for *Alcobaça*; and, after running for miles through the pine forest, known as the *Pinhal Real*, comes to Leiria (102 miles), for both of which places see below.

Beyond Leiria the line crosses the Liz, which it follows for some miles through many pine woods; then over the coastal plain to **Amieira,** whence runs a branch railway that crosses the Mondego and leads in 7 miles to *Figueira da Foz*, the most popular seaside resort in the republic. It was here, or rather 1½ miles to the north, at *Buarcos* (reached by tram), that Wellington and his British troops landed just before the beginning of the Peninsular War in 1808.

From Amieira our railway turns to the northeast and follows along the Mondego for 10 miles to **Alfarellos,** junction for the main line (p. 312).

(2) Route of the Three Monasteries

By highway it is a distance of 18½ miles from Vallado to Leiria. The route is quietly beautiful, and is not so long but that a carriage may well be preferred by the average traveller to an automobile. At three miles the road which has been traversing a country of pine and eucalyptus reaches **Alcobaça,** for which see below. If start has been made from Lisbon in the morning, one will wish to lunch at the Hotel Alcobaçense, before leaving the town.

Midway to Batalha and beyond the little village of **Aljubarrota,** the highway traverses the *Battlefield of Aljubarrota,* where on August 14, 1385, Don John, Grand Master of Aviz, illegitimate son of Pedro I, and recently elected to the throne as John I of Portugal, defeated John I of Castile, who claimed the throne in the name of his wife, a daughter of the last King of the Burgundian line. Out of gratitude for his victory King John founded in 1388 the great monastery of Batalha.

The highway continues through pine forests to **Batalha** (p. 306) in the valley of the Lena.

Beyond Batalha the highway traverses other pine woods and later an open fertile country with the *Pinhal Real* (see below) in the distance on the left, after which it leads down into the valley of the Liz.

Leiria, a town of *c.* 5000 inhabitants, is finely situated at the confluence of the Lena with the Liz, some two miles from the railway station. To the west grows a forest of sea-pines — the *Pinhal Real* — which were planted by King Diniz from the Landes of Southern France to keep the town from being overwhelmed by the flying sea-sand. King Diniz here builded better than he knew; for the forests to-day are said to furnish the finest deal in the world. The town is an episcopal see, and its *Cathderal* is in better taste than many a Portuguese church. Dominating the town is the **Castello** of King Diniz, now a picturesque ruin, that crowns a steep hill high above the valley. The tourist had best secure the services of a youngster to pilot him to the entrance. The view from the castle is very rewarding. But quite as inter-

esting will be found the town itself, with its tree-lined river and more than pleasing bridges, its two market squares and local color aplenty: with costumes of the peasantry quaint and charming such as can hardly be found elsewhere.

Not far from the town, at the foot of the *Monte São Miguel* are springs known as the *Olhos de São Pedro:* from the same rock issue streams of warm and cold water.

Architecturally, the Monastery of Thomar is not so fine as either the Monastery of Alcobaça or that of Batalha, but it is quite as interesting as either of them, and, in addition, possesses in the town of Thomar itself an altogether adequate setting. The tourist who is proceeding to the north after visiting Alcobaça and Batalha will therefore do wisely in electing to see the third of the trio of these wonderful Portuguese monasteries.

By highway it is 34 miles from Leiria to Thomar, which lies some miles to the east of the direct railway from Lisbon to Alfarellos. If one goes by carriage it is customary to stop for the noonday meal and siesta at the Hotel Central at **Villa Nova d'Ourem** (17 miles). Much time is of course saved if one goes by motor car, but the expense is doubled.

For the most part the highway, which for miles is at best but tolerable, winds through a beautiful region, with cultivated fields and villages at rare intervals, interspersed with long stretches of pines or olives.

As one draws near Villa Nova d'Ourem he should be on the watch on the right for the primitive *Praça dos Touros* or *Bull-Ring*, which on the exterior much resembles a cross between a stockade and a palisade. It is possibly the most unusual Ring in the Peninsula, and in its primitiveness is to be compared only with the theatre of Grazalema (p. 160).

Beyond the railway the roadbed is better and the scenery finer. As one draws near Thomar, he may spy the rather unusual *aqueduct* on two tiers of arches, the lower tier being of pointed arches.

In Thomar the tourist will find the Hotel Thomarense rather primitive but clean.

(3) Alcobaça

Situated at the confluence of the Alcoa and Baça Rivers — whence its name — lies the little town of **ALCOBAÇA** over-

shadowed by its mighty **ABBEY** that was in the days of its glory the largest and one of the richest of Cistercian monasteries. It came into being as a result of the capture of the Moorish stronghold of Santarém in 1147 by Affonso Henriques, who erected this Convent as a thank-offering for his victory. To-day a large part of the structure — what was left from the French Wars — is used as a barracks.

The CHURCH, though presenting a 17th-century front — save its recessed portal — has the beautiful simplicity and impressiveness of Early-Gothic — a rather notable exception to the usual Portuguese church architecture. The decorations of the apse are of a later period; and the richly carved organ replaces one burned by the French.

Opening from the south transept is the **CHAPEL OF THE TOMBS** where two sarcophagi of exceedingly intricate workmanship will attract the attention. In these rest the bodies of Pedro the Severe and his mistress and wife Inez de Castro, who was murdered at Coimbra (see p. 316). At the command of Peter their tombs were placed foot to foot so that on the resurrection day the first sight his eyes should rest upon would be the form of his beloved Inez. Her first tomb was in Coimbra, but seven years after her death, when Peter had become King, he had her body disinterred, clothed in regal robes, and enthroned before the high altar, there to receive the homage of the proud nobles of the Court, after which the body was laid to rest in this exquisite sarcophagus upon which reposes her beautiful effigy. The tombs were broken into by French soldiers and still show the mutilations. In this chapel may also be seen the tombs of two queens, wives of Affonso II and Affonso III, while the kings themselves lie in a chapel near by.

The *Sacristy*, entered from the ambulatory in the apse, was restored in the days of Manuel and at a later date. The small room adjoining has curious half figures of saints, each one containing a reliquary.

Opening from the north aisle is the large Gothic SALA DOS REIS containing interesting historic terra-cottas and statues. The walls are covered with tiles (azulejos) that depict the siege of Santarém, King Affonso Henriques' oath to build Alcobaça, the founding of the monastery, and the text of the charter. Against this historic background are arranged

statues of the Kings of Portugal from Affonso Henriques to Joseph I — a veritable Pantheon.

The **Cloisters** to the north of the church are a joy to the eye — plots of greenery and flowers surrounded by a two-story arcade, the lower one being beautiful early-Gothic work dating from King Diniz' time (1279–1325), while the upper arcade is the work of King Manuel's favorite architect João de Castilho. It has, however, none of the fantastic outlines of the cloisters of Belem. In one corner is a charming fountain, its waters trickling over a mossy bed of maidenhair ferns.

Outside the church are other buildings that may interest the antiquarian or the traveller who has plenty of time at his disposal. But even the hurried traveller should not fail to see the immense old **Kitchen** of the monks with its huge conical chimney (like the two in Cintra), and through which flows a stream from the Alcoa. Here were prepared those sumptuous meals for which this monastery was noted; and here now are cooked the more frugal meals of the soldiers.

(4) Batalha

Route of the Three Monasteries: Alcobaça, Batalha, Thomar; these three; but the greatest of these is **BATALHA.** And here let it be said that not only is this creation of the architects of John I and his immediate successors the greatest of this group of Portuguese monasteries; but that, architecturally, it is the finest thing in all Portugal and one of the grandest groups of buildings in all Europe. This, be it also said, despite the fact of Fergusson's pronouncing it a failure, save in its two chief mortuary chapels, and despite its unfortunate situation in the depth of a hollow, and the proximity of buildings that detract from, rather than add to, the general effect.

As already noted, the abbey was begun by John I as a thank-offering for his victory in the Battle of Aljubarrota, which had seated him securely on the throne. In the large, his architects, influenced without doubt by his Queen, Philippa of Lancaster, daughter of John of Gaunt, built the church, the Founder's Chapel (the Capella do Fundador), and the Royal Cloisters in the English-Gothic style; his son and successor, Duarte (or Edward), began the Unfinished

Chapels; and his successor, Affonso V, the Chapter House (the Sala do Capitulo), and the Claustro de Affonso V. (A third cloister, with other buildings, was constructed by John III, but these were destroyed by fire in 1811.)

From the open square in front of the western façade, the effect of the group of buildings as a whole is that it is low, the not lofty tower with flèche being at the northeastern end of the Church, and not seen from the street. But the **CHURCH** itself, in front, is in good proportions, with deep recessed doorway the width of the nave, with a profusion of carving and statues, with a huge mullioned window above, resting upon charming Gothic work, the total effect being further heightened with buttresses and other windows and balustrades and flying buttresses and finials — an unusual *ensemble*. To the left are the low walls of the two cloisters and the refectory, and on the right the square Chapel of the Founder surmounted by an octagonal lantern, with more flying buttresses and finials. Originally the lantern was carried upward to an eight-sided flèche, which must have greatly enhanced the exterior effect; but this flèche was thrown down by the earthquake of 1755.

Time has dealt kindly with the weathering of the stone, which with the centuries has taken on a creamy yellowness that is very pleasing.

On entering the church, one at once forgets all about any lack of height as he gazes down the long narrow nave, which is supported by two towering rows of eight piers each, with good vaulting above. The effect is very fine, as is also the effect of the aisles which are, perhaps, two thirds the height of the nave. The church is cruciform, with pentagonal apse flanked on either side by two chapels each, the five chapels giving almost the effect of five apses. The windows in the central chapel or the Capella-Mór, which are of good colored glass, are carried upward to a great height, and these, together with the windows of the aisles and of the clerestory, admit much light. Before the high altar of the Capella-Mór is the raised tomb of King Duarte and Queen Leonor, with recumbent statues.

Leading from the second bay of the south aisle is the **CHAPEL AND MAUSOLEUM OF THE FOUNDER,** some 60-odd ft. square. Scarcely could there be tomb more magnificent — not with the magnificence of the many-colored

marbles of the Pantheon of the Escorial, but with the more chaste elegance of English-Gothic. In the centre of the chapel, arranged in the form of an octagon and supporting the lantern to which reference has already been made, rise eight piers. Within these and resting on eight lions is the high sarcophagus of John I (d. 1434) and his wife Philippa (d. 1416), with Gothic canopies above their heads. In tombs on the south side of the chapel, which are even more beautiful, sleep the four younger children of the Founder, the visitor's interest being centred principally, perhaps, upon the tomb of the Infante Ferdinand (d. 1443), who spent very many years of his life in captivity to the Moors because he 'held the public welfare higher than his own,' and the tomb of Henry the Navigator (d. 1460), who, more than any one else, had inspired the era of Portuguese discovery. In the tombs on the west repose other royal personages — Affonso V (d. 1481) and his wife Isabella, and John II, whose body, though he died in 1495, was not interred here until 1901. These tombs, as other parts of the abbey, suffered much from the French in the Peninsular War, but, for the most part, they have been faithfully restored. 'These graves are so very old and the beauty of the place is so very great,' writes Marden, 'that solemnity seems all but banished. It is light and pleasant, and oh, so quiet.' One will be attracted to it again and again, ere he leave.

Leading from the *North Transept* or rather from the *Capella da Santa Barbara* to which the transept leads, is the *Sacristy*, beneath the tower, and beyond this room is the square **CHAPTER HOUSE** (or *Sala do Capitulo*), which is but slightly smaller than the Capella do Fundador. Through three openings, in the centre a magnificent doorway and on either side mullioned windows, it makes on the Royal Cloisters. On the opposite side, the east, are windows with most exquisite tracery.

Though 62 ft. square, it bears aloft a bold graceful vaulting, unsupported by column or pier to interrupt the spaciousness of the room. Beckford, a hundred and fifty years ago, looked upon this Chapter House 'as the most strikingly beautiful apartment he had ever beheld,' while a later traveller characterized by sanity of judgment feels that 'it justifies extravagant praise.' And as if fully cognizant of its claims to beauty, Portugal has here enshrined her Unknown Soldier,

whilst a lamp burns unceasingly above the grave, and a member of Portugal's army stands perpetually on guard.

A pace or two, and one has reached the **ROYAL CLOISTERS** evidently of a date later than that of the church, 180 ft. square, with seven pointed arches on each side. Within the openings are delicate columns that support a network of tracery, as it were, lace frozen into stone; and above the arches are chastely carved balustrades with many finials ending the buttresses.

At the northwest corner two bays project inwards enclosing a square for the Well-House; and here the multifoliations exceed everything else of the kind in the cloister. It was Murray who discovered that 'the oblique view from north to west where the eye takes in four planes of tracery, each foreshortened, but all at a different angle, reveals such a labyrinth of enrichment as none can conceive who have not seen it for themselves.'

The former Refectory is now used as a Museum. Farther to the north are the Gothic *Cloisters of Affonso V.*

Beyond a patio back of the Capella-Mór are the **UNFINISHED CHAPELS,** originally designed by Duarte as mortuary chapels, somewhat after the manner of Henry VII's Chapel in Westminster Abbey, and consisting of a central octagonal chamber, surrounded by seven pentagonal smaller chapels opening from it. The finest part of it all is the recessed doorway, which surpasses in the intricacies of its tracery anything in the cloisters. The chapels in highly embellished Gothic, which foreshadows the Manueline style, were so elaborately planned that when the designer was dead, no other architect could be found who could complete them. And so they stand to-day, Unfinished Chapels *par excellence*, open to the sky, and a concept to marvel at.

The traveller should visit, too, the *roof* and *tower* (from the Cloisters of Affonso V) for the fine views of the cloisters and exterior portions of the church. And before leaving he should not fail to note the flagstone in the floor of the south aisle, near the threshold to the Chapel of the Founder. It marks the grave of one Martin Gonsalves de Macada, a knight who saved the life of King John in the Battle of Aljubarrota, but for whom all subsequent Portuguese history would have been different — and but for whom there would have been no Batalha!

(5) Thomar

A sleepy little town on two sides of a poplar-lined stream, the Nabão River, where huge water-wheels lazily turn beneath overhanging foliage — such is **THOMAR** to the casual observer. One may spend many diverting hours in watching the rustic scenes along the river's bank or at the fountain; but the lodestone that attracts travellers to this spot is the huge monastery-castle of the Knights of Christ that, from its lofty position on its precipitous hill in the rear of the town, dominates the countryside.

There are several interesting churches in the town itself. Over the river and beyond the cemetery is the *Church of St. Mary of the Olives* (*Santa Maria dos Olivaes*), the old Templar Church that later became the Mother Church of the Order of Christ, to which many a knight of the Order was brought for burial. The present Gothic structure dates only from 1450; yet, even so, its floor is many steps below the present level. A deeply recessed doorway and a splendid rose window of intricate design mark the façade. The sturdy bell-tower at its side is of an earlier period.

Returning to the right bank of the river over the stone bridge of uneven arches, one finds, facing the *Praça de Republica*, the *Church of St. John the Baptist* (*São João Baptista*, 1490), with a beautiful Manueline portal and pulpit and a *bell-tower* that begins as a square, changes to an octagon, and ends in a spire which bears aloft the armillary sphere of King Manuel.

A visit to the **MONASTERY-CASTLE** on the hill is a memorable experience. In the bewildering maze of fortifications, walls, strong towers, churches, cloisters — a whole half-dozen of them — refectories, dormitories, etc., it is a thrilling game to try to reconstruct the old times when this spot was athrob with life.

Here first came the Templars, who built for defense against the Moors; on the suppression of that body came the Knights of Christ, an order instituted by King Diniz in 1319 for 'the defense of the faith, the defeat of the Moors, and the extension of the Portuguese Empire,' whose symbol, a sphere surmounted by a cross, may be seen on many of the buildings. Of all the Grand Masters who here presided over this Order, none appeals more strongly to the lover of adventure than

Henry the Navigator (p. 273), who sent out many expeditions under the flag of the Order of Christ.

Of the many buildings, one making a special appeal is the curious old 16-sided buttressed **Church of the Templars** crowning the hilltop, that is incorporated into King Manuel's more ambitious structure as its chancel. One enters the Church of the Order of Christ by the Manueline doorway, rich in intricate carvings. To the right the more ancient church is adorned with old fading paintings, probably of Flemish origin; in the centre is a most unusual octagonal chapel covered with quaint paintings and carvings and containing the High Altar. The Manueline **Church of the Order of Christ**, with a rich groined vaulting, is the work of the famous architect, João de Castilho (p. 285), who also planned the New Sacristy that was never finished. It was in this church that Philip II of Spain, all-resplendent in cloth of gold and crimson brocade, received the homage of the Portuguese Cortes in 1581. At the west end of the church is the coro alto and the chapter house opening into the Cloisters of John III. The west façade of the church is a most remarkable specimen of what sculptors can produce with a fantastic imagination and great technical skill. Ropes are contorted into every conceivable design, the cross and the armillary sphere are lavishly used; a huge garter with its buckle is made to encircle a turret — in token of the fact that Henry the Navigator, grandson of John of Gaunt, was a member of the Order of the Garter; and even the sculptor's face, if tradition be true, is used for decoration. It is Manueline sculpture run wild.

To the northeast of the church is the Early-Gothic *Claustro do Cemiterio* enclosing the burial-ground of the monks, which dates from the time of Henry the Navigator. In an upper ambulatory is the sarcophagus of Baltásar da Faria, who introduced the Inquisition into Portugal. Through a glass in the lid one may view his nude mummy. From the northwest corner of the cloister one may climb a tower and there see the largest bell in Portugal.

The large and imposing **Cloister of John III** to the south of the church, with its sedate Renaissance lines, is a striking contrast to the exuberant Manueline building that it in part hides. In the centre of the court is a fountain supplied originally with water brought over the splendid 3-mile aqueduct built by Philip II and Philip III (cf. p. 304).

These and many more structures the guide will show the traveller. The views to be had during the excursion are most rewarding: below lie the lovely valley of the Nabão and the town, while on the twin hill to the north appears the pilgrimage *Church of Nossa Senhora da Piedade*, to which a flight of 266 steps ascends.

(6) From Lisbon to Alfarellos and Pampilhosa via the Direct Route

There are four trains daily between Lisbon and Pampilhosa; but if one be planning to visit Thomar and Coimbra *en route*, there are but three to be considered; and really but one of them that is likely to be preferred by the average tourist, a *rapido* with first- and second-class coaches and with extra fares, which runs in the forenoon, and reaches Payalvo (for Thomar, 79½ miles) in 1¾ hrs., Coimbra (140 miles) in *c.* 3¼ hrs., and Pampilhosa (148 miles) in 3½ hrs. For trains from Pampilhosa to Oporto, see p. 320.

For the route from Lisbon to Entroncamento (70 miles), reversed, see p. 265.

Nine and a half miles north of Entroncamento is **Payalvo,** the station for Thomar, for which see above.

A dozen miles beyond Payalvo, the railway, which has been climbing, burrows through a tunnel beneath the watershed of the Tagus and the Mondego.

Eighteen miles farther the line reaches **Pombal** on the Arunca, which town gave its name to the Grand Marquis, Sebastião José de Carvalho e Mello, who was born 9 miles to the north at Soure on May 13, 1699. Hero of the Lisbon earthquake, and regenerator of the Portugal of his day, he was long the favorite of Joseph I; but after the death of that monarch he was exiled by the court to Pombal, where he died at the age of 83 (cf. p. 276).

Beyond Pombal the line traverses a land of cork trees, and after passing **Soure** (see above) reaches **Alfarellos,** junction with the 'coast line' (traced on pp. 301–303). At the station restaurant may be purchased 'ovos molles,' a kind of egg-sweetmeat, a specialty of the place, as they also are of Aveiro, 46 miles to the north.

Just beyond the Mondego, at **Coimbra-Bifurcação,** a

branch line leads in 1¼ miles to *Coimbra* (Coimbra-Cidade; for which see below), and continues to *Louza* (17 miles).

At **Pampilhosa,** the railway branches, one line leading to the southwest to Figueira da Foz (p. 302), another running to the east to Villar Formoso (p. 296), and the main line continuing to the north to Oporto (p. 320). From Pampilhosa one may drive to *Bussaco* (*c.* 6 miles) or entrain on the Villar Formoso Line for *Luso*, the station for Bussaco, for which see p. 316.

(7) Coimbra

COIMBRA, the University City of Portugal, on the site of the Roman *Æminium*, was, during the supremacy of the Moors, one of their strongholds. In 1064, after a six months' siege, it was taken by the Christians, and in 1190 made the capital of the new Kingdom of Portugal, which it continued to be until 1260, when it was superseded by Lisbon. In 1307, King Diniz removed the University (founded in 1290) from Lisbon to Coimbra, thus exchanging the Court for Scholastic Halls.

The city, numbering *c.* 21,000 inhabitants, is situated on a steep hillside rising from the Mondego River, its heights crowned by the New Cathedral and the University buildings.

In exploring this historic site one will naturally be led first to the Church of Santa Cruz in the central part of the 'lower City.' On the way one should not miss the old Moorish city gate, the *Arco de Almedina*, just off the main street, the *Rua do Visconde da Luz*, nor the venerable 12th-century *Church of Santiago* (*São Thiago*) on the same street.

The most interesting structure in Coimbra and a shrine for all the country is the **CHURCH OF SANTA CRUZ,** which holds the venerated dust of Portugal's first two kings. This church, of an ancient foundation, was reconstructed in the time of Manuel I (1495–1521) by Marcos Pires and altered in part in the 18th century. The beautiful western façade, the work of Master Nicholas the Frenchman and of Diogo de Castilho, now somewhat obscured by the added portico, is several steps below the modern pavement. (In case the west door is closed, the entrance is through the *Town Hall* that occupies a part of the old monastery building adjoining the church on the north.)

The aisleless interior of the church is flanked by chapels and has decorations of tiles. Of unusual interest are the *stone pulpit* by John of Rouen and the Manueline *choir stalls* in the coro alto, the work of a Basque artist. But the chief glory of the building centres in the two magnificent **ROYAL TOMBS** in the chancel. Under carved canopies rest the sarcophagi, which are surmounted by the recumbent statues of King Affonso Henriques (d. 1185) and his son Sancho I (d. 1211). In 1515, at the rededication of the church, a strange ceremony took place. The bodies of Affonso Henriques and Sancho were disinterred, arrayed in kingly robes, crowned and enthroned before the High Altar, where they received the homage of King Manuel and his nobles.

From the elevated choir of the church the guide may take one through a small *Museum* in the upper cloisters to the **Chapel of the Relics,** an oval room in which is a marvellous display of reliquaries containing sacred remains — a veritable Pantheon of Saints. The *cloisters,* with two-storied arcade in a mild Manueline style, with charming fountain and greenery, is a place in which one may wish to linger. From it one may enter the *chapter house* and from thence the vaulted *sacristy* which houses some primitive paintings, among them a few by the half-mythical painter Gran Vasco in the Flemish manner.

Beyond the *Town Hall* and *Post-Office* to the east is the *Market,* where, under leafy branches, through which the sun casts flickering lights, sit peasant women in colorful garb with baskets of produce by their sides — as charming a picture as any artist could desire.

From this point it is possible to take a tram to the University and the New Cathedral on the hill. If, however, one does not mind the climb, it is better to visit first the Old Cathedral and later climb to its successor on the height above.

Following the Rua dos Coutinhos, one reaches the **OLD CATHEDRAL,** the *Sé Vehla,* a 12th-century fortress-like structure with deeply recessed portal and battlemented wall and tower — an outstanding example of the architecture of the stern and rugged times of Affonso Henriques. On the north side the pretty three-storied Renaissance entrance is a later addition. The interior, though small, is singularly impressive, with nave lighted by charming clerestory windows; low vaulted aisles lined with valuable old tiles; a number of

chapels and a wonderful High Altar. There are numerous tombs of bishops and noble families, some of them delightfully archaic in appearance. In this church occurred in 1385 the coronation of John I, known to history as John the Great (see p. 303).

Below the Cathedral, a short distance to the north, is the *Palacio da Rua de Sub-Ripas*, an interesting example of the Portuguese Gothic of Manuel's time.

Ascending the hill by the *Rua do Cabido*, one passes on the right the large *Paço Episcopal*, which now houses an *Art Museum*. From its upper arcade one may get a fine view of the town and its surroundings, a view second only to that to be had from the University building. On the left is the Romanesque *Church of San Salvador*, while just ahead, facing the spacious *Largo da Feira*, is the imposing **New Cathedral,** *Sé Nova*, a Renaissance structure dating from 1580. Its treasury contains valuable ecclesiastical properties and its sacristy some old Portuguese paintings. To the east of the Cathedral is the *Natural History Museum*.

The *Largo do Castello* marks the spot where once stood the old Moorish Castle. From this plaza one may follow the line of the aqueduct to the Botanical Museum and Gardens or one may visit the University to the west.

The **UNIVERSITY BUILDINGS,** once the royal palace of Manuel I, and since remodelled to meet academic needs, are grouped about a shaded quadrangle. A courteous guide will show one around. Some of the rooms and halls of note are: the impressive *Assembly Hall* in which degrees are conferred, the walls hung with the portraits of the Kings of Portugal, many of them in mediæval garb; the *Directors' Room* with portraits; the *Hall of the Synod* in black and crimson; the beautiful *Library* with its well-kept collection of more than 100,000 volumes and valuable manuscripts; the *University Church*, once the royal chapel, with its Manueline doorway; and the *Observatory*. The view from the battlements, embracing the town, the river, and the country in three directions, should not be missed.

The University embraces the faculties of Theology, Law, Medicine, Mathematics, and Philosophy. The students, much in evidence during term-time, wear as their scholastic garb a black frock coat buttoned to the chin and a long black cloak or cape at times hung over their arms.

In front of the University stands a statue of the poet Camoëns, an honored alumnus of the institution; and in the lovely *Botanical Gardens*, some distance to the southeast, is a statue of the botanist Brotero. Along the north side of the Gardens run the giant arches of the old *aqueduct* dating from 1570.

The *Mondego Bridge* which spans the river, the third since the city became a Christian possession, leads to the west bank, where stands the ruined *Convent of Santa Clara* dating from 1649. In one part of the convent *Church* is the shrine and tomb of St. Isabella (1271–1336), wife of King Diniz, the brave Queen who rode between the contending armies of her husband and their rebellious son and so made peace between them. A legendary tale, similar to the one told of Elizabeth of Hungary whose bread for the poor was turned into roses, is also told of Santa Isabella. The chapel of the tomb is inaccessible to laymen, but may be seen through a trapdoor in the room above.

A spot of romantic interest on this west bank and one dear to poets, artists, and lovers alike, is the 'Fountain of Love in the Garden of Tears,' where Inez de Castro (see p. 305), the beautiful mistress of Prince Peter, later King Peter the Severe, was done to her death. Turning to the left at the old convent, one reaches in about a quarter-mile a private estate, the QUINTA DAS LAGRIMAS (open week days before 1:30), in which are the ruins of a Gothic palace. In a shaded nook of the garden a spring issues out of the rock, and here the lovers were wont to meet. It is even claimed that on occasion, when the fair Inez was imprisoned in the old Convent of Santa Clara, the waters of this fountain have conveyed the messages of Peter to his lady love. At this 'Fountain of Love' on January 7, 1355, Inez was murdered by three courtiers of King Affonso IV, a deed that has been immortalized by Camoëns in his 'Lusaids,' while many a University student at Coimbra has made the lovely Inez the theme of his poetic flights. A canto from Camoëns' epic has been engraved on the rock of the fountain.

(8) BUSSACO

Strange it is that, in a land no larger than Portugal and on a Continent with so many forests, the most successful rival

of Cintra (p. 292) should be **BUSSACO.** Yet worthy rival of Cintra's glories is this more northerly Portuguese forest. Soft and lovely is Cintra, altogether lovely, almost feminine in her charms; Southern in tone, and of the South and the semi-tropical. Virile and rugged and strong is Bussaco, and though not of the North, yet faintly, strangely suggestive of the North; though growing palms and eucalypti and other such exotic trees and almost never knowing frosts, yet ever and anon reminding one of those Northern climes to which winter comes. If one's stay in both resorts is to be but brief, one goes to Cintra to see, to view, to keep on the move lest he miss something; one visits Bussaco to live with Nature in her quieter moods, to rest, to recuperate, it may be, from overmuch sight-seeing elsewhere. Not that in this mountain resort of Central Portugal there is nothing of modern life and stirring movement. There is; but it belongs to the great Palace Hotel and to its orchestra and ballroom. It is not essentially a part of the forest; for of that the prevailing notes are dignity and calm and repose. Bussaco may hardly be said to be the antithesis of Cintra; but the two forests each serve as the complement of the other.

Beginning at a point on the right bank of the Mondego some dozen miles northeast of Cintra, the Serra de Bussaco extends for as many miles north by northwest attaining its highest point in the Peak of Bussaco (1794 ft.) near its northern end. On the northwestern flanks of the range lies the **FOREST OF BUSSACO,** in shape somewhat like a wedge tapering bluntly as it slopes away toward the northwest. The domain of a thousand acres or more is surrounded by a high stone wall varying in height and some 6 miles in length and with 9 entrances.

If coming from Villar Formoso, the traveller intending to visit Bussaco will naturally leave his train at Luso. Some of the trains from Lisbon make close connections at Pampilhosa for Luso (5½ miles), but those from Oporto do not. Passengers via Luso will naturally drive the mile and a half to the Palace Hotel, or, if on walking bent, they may tramp, sending their luggage on by one of the conveyances that meets the trains. But most travellers from either Lisbon or Oporto will elect to drive from Pampilhosa, and so save the extra change of cars. (It is usually better to arrange beforehand by wire to be met by conveyance from Bussaco.) All the way to the

forest and on to the hotel, whether one has driven from Pampilhosa or Luso, the road leads up and ever up by a steady gradient, reaching at the hotel the height of 1300 ft. above sea level.

And what a ride or tramp it makes, as the road enters the forest and winds and climbs slowly to the hotel, with great pines and cypresses and other giants of a hundred species towering into the blue! If one has come after nightfall — and such hour is most fitting — he then best feels something of the mystery and hoariness of the woods, and he bids his chauffeur to drive as slowly as he may.

But whatever the rate of approach, 'tis of a sudden that there bursts upon him in the heart of this ancient wood the sight and the light of the fairy palace — the **GRAND PALACE HOTEL DA MATTA.** It has been built in almost the centre of the domain, on the site of the Carmelite monastery which for two centuries controlled these many acres. The Monastery of the Silent Brethren has been secularized these hundred years, and the property taken over by the State, to be conserved and added to. From 1888 to 1905, the Government built here a palace which was to be presented to the King; but so strong grew republicanism in the meanwhile that the gift was never made, though Carlos and his family came often enough for visits — and the royal suite of rooms is now shown to the tourist. A marvellous palace it is, in pseudo-Manueline style both without and within, with tower and sumptuous piazzas and with grand stairway and tiles and sculptures and pictures by the best Portuguese artists, and rare Oriental rugs. A modern fairy palace, this, turned into a modern hotel, the best in Portugal, and with remarkably reasonable rates.

For two hundred years the Carmelite monks had tended their estate with their own hands, erecting their very modest buildings and long encompassing walls, and here planting not only shrubs and trees indigenous to Portugal, but other specimens as well of the flora of whatever other lands and climes to which Portuguese mariners fared or Carmelite missionaries went. For more than a millennium before their day, it is said, there had been a forest here, declared as sacred by the authorities of the Church. During the century that has elapsed since the passing of the monks, the State has seen to it that the collection of flora should be steadily increased

until the arboretum stands now without a rival in the world. Only in beauty has it a rival — in Cintra.

One will be shown over the hotel and the annex and what of ruins here remain of the Carmelite monastery. The ruins are few, and the relics of the order are not many; but they are tended to-day with loving care.

In the gardens that surround the hotel are rare palms and other exotic trees and flowers from many lands.

'Tis a forest in which one quickly feels at home, and he soon learns to know the principal drives and walks and the hermitages of the monks, and he will take particular interest in exploring for himself. But he should not fail to see at a short distance almost due north of the hotel the *Fonte Fría*, and then follow down one of the double rows of stairways of the *Scala Sancta* that flanks the ten fern-lined cascades over which trickle or tumble the waters of the spring into the pool below (best view as one looks up). And he should tramp out through the noble *Avenida do Mosteiro* flanked with cedars, which are equalled only by those of Mt. Lebanon, to the *Porta de Coimbra* to the west. Between the two entrances are tablets of stone with papal bulls of 1622 and 1643, threatening excommunication to any one harming the trees of the forest, or to any woman entering the domain!

Then one should climb to the southeast to the *Porta de Sulla*, or better, to the gateway at the extreme southern corner of the forest, to issue upon the plateau where was fought the bloody Battle of Bussaco in which Wellington with his English and Portuguese troops defeated the French under Masséna, in one of the most spectacular battles of historic times. It was the beginning of the defeat of French arms in the terrible Peninsular War. Southeast of the Porta de Sulla stands a *shaft* commemorating the contest; and to the south of the monument in a little *chapel* is a small *museum* containing mementoes of the battlefield. If one be so fortunate as to have carried a copy of Marden with him, he will read on the spot that author's account of the battle, and understand it as a layman these days seldom gets to understand any battle or battlefield. Aside from the erection of the battle monument and the chapel and a few other buildings, the field of battle is as Wellington left it after the monks had buried the slain.

Best of all, perhaps, is the steep climb to the top of the

Cruz Alta, the highest crag on the southwestern border of the forest (1775 ft.), surmounted, as its name signifies, by a cross and a hermitage or two. The view takes in the sweep of the entire forest, with the great gleaming white hotel in the centre, amid huge billows of greenery in many shades, and beyond, the sweep of undulating country that by and by yields to the fringe of sand dunes and the all-embracing sea.

Excursions may, of course, be made to the neighboring watering-resorts of *Luso* and *Curia*, or to more distant points, as to Coimbra. The roads hereabouts are smoother than they are farther south, and no better touring-centre can be found in the entire republic.

A capital illustrated monograph on Bussaco may be had for the asking from the management of the Hotel. The prospective tourist would do well to read the chapters on Bussaco in Marden's 'A Wayfarer in Portugal' and in Hume's 'Through Portugal' — both of them of the first water.

(9) From Pampilhosa to Oporto

It is 69 miles from Pampilhosa to Oporto, with seven trains daily in from 2 to 4 hrs. On the faster trains extra fares are charged; a dining-car is attached to the *rapido*.

The route is a pleasant one, through a green country, with many acres in corn, and many pines, and, on the left, sand dunes galore and occasional glimpses of the sea.

Espinho (within 14 miles of Oporto) and **Granja** (12 miles) are popular seaside resorts, much frequented by the people of Oporto.

As the train nears Oporto, all unexpectedly the deep Gorge of the Douro yawns before one, with the river 200 ft. below and the city superbly located on its bluff on the opposite side. Across the gorge is stretched a mighty iron bridge on two levels, the **PONTE DOM LUIZ**, with a single span of 560 ft.; a second bridge, the **PONTE MARIA PIA**, with a span of 525 ft., crosses the river farther east, over which the train passes and, after stopping at the station of Campanhã, backs into the Central Station of Oporto on a Y.

(10) Oporto

Significant in name is the city that has been so aptly termed the 'Capital of Northern Portugal,' **OPORTO**, '*the*

port.' For decades past the Portuguese have been shortening it to 'Porto,' though Spanish and most English-speaking travellers still use the longer form. It is the ancient *Portus Cale*, a name that has survived in that of the suburb to the south of the Douro, *Vila Nova de Gaia*, and one that after undergoing other etymological changes has been applied to all Portugal — or so the etymologists think.

Wonderful for situation is this city of nearly 216,000 inhabitants; and happy the traveller who first sees it when coming from the south, for the view of the town from the Maria Pia Bridge 200 ft. above the Douro is almost the finest that may be had of it. Climbing the steep banks of the river gorge and running back over the hills in a great mass of pink-and-blue and buff-and-white houses with red roof-tiles, it presents an appearance almost as picturesque as that of Lisbon herself.

Marden, who has a way of getting at the heart of things in travel in the Peninsula, has in his later volume summed up Oporto in seven words: 'It has little to show but itself.' But that little is delightsome and fascinating in the extreme; and one would do well to plan that most of his sightseeing in and around Oporto should be out of doors.

The hotels are all within a few blocks of the Central Station, which is but a short distance southeast of the Praça da Liberdade, that may be regarded as the centre of the city. From here a network of tram-lines leads over the town; and taxis and carriages further facilitate one's getting about. But for shorter distances — so interesting are the street scenes in the heart of the city and near the river — it is better for the tourist to walk whenever possible. We suggest three itineraries:

1. In the centre of the *Praça da Liberdade*, which is in mosaic similar to the 'Roly-Poly' Square of Lisbon, stands a bronze *equestrian statue of Pedro IV* (Emperor of Brazil, 1826–31; d. 1834), who in '32 had been enthusiastically received by the Oportans when he had landed with 7000 troops from Brazil to defend the claims of his daughter Maria da Gloria against the Regent Dom Miguel (cf. p. 322).

Leading from the southwestern corner of the Praça the *Rua dos Clerigos* runs uphill to the west and soon brings one to the *Church* and **Torre dos Clerigos**. The tower, which cannot be called beautiful, is 210 ft. in height, and is, next

to the twin towers of Mafra, the highest in the republic. The ascent is easy, and affords one, possibly, the best orientation view to be had of the city and its environs. To the west of the tower is a park, the beautiful *Campo dos Martyres da Patria*, with fine palms and noble plane trees and lakelet; and either from the park or from the street-corners near by or in the *market* behind the church one may observe the life of the peasantry.

A mile west of the Campo dos Martyres is a much larger park, the *Gardens of the Palacio de Crystal*, with many varieties of trees, a large lake, and promenades which afford other magnificent views of the city, the Douro and the Atlantic to the west. The palace was erected for the Industrial Exposition of 1865: in it are restaurant, theatre, and shops.

A third of a mile north of the Crystal Palace are the English Church and English Cemetery; and a third of a mile farther north the *Church of São Bento*, with beautiful interior in the Late-Renaissance style of 1507, which was taken down at the time of the construction of the Central Station and since then reërected here.

Just beyond is the little cruciform *Church of São Martinho de Cedofeita*, dating from the 12th century, with beautiful Romanesque piers and arches and most curious capitals and charming little cloisters. Its walls have been restored with blue-and-white tiles. Its name, a corruption of the Latin '*cito facta*,' 'soon made,' is suggestive of the romantic story of its rapid building, a story too long to be told here.

Some half-mile to the northeast of the Cedofeita is another church, that of *Nossa Senhora da Lapa*, where is preserved the heart of Dom Pedro IV, which was willed by that emperor-king to 'the unconquered city,' and which reposes in a tomb of granite in the Capella-Mór.

2. From the Central Station leads to the southwest the *Rua das Flores*, where still, as for generations past, 'in a score of dark old-fashioned little shops,' is made and sold the filigree jewelry for which Oporto is justly famous. On the right near the lower end of the street is the *Santa Casa da Misericordia*, a charitable institution which the Oportans do well to regard with pride. Among the many mediocre pictures that crowd its walls is one of rare merit. It is 'The

Fountain of Life'; and of course it is attributed to Gran Vasco, though doubtless it is by a Flemish painter. Hume gives a detailed description of it.

The Rua das Flores opens into the *Largo de São Domingos*, from which leads the *Rua do Bellomonte*, where begins the 'old city,' with its Old-World charm, its quaint houses huddled together, its queer street scenes, its crowded quays. At a dozen points the traveller will wish to linger, to note the customs and the costumes of the peasantry, the picturesque ox-teams with their almost useless highly ornamented yokes, the women bearing with ease upon their heads burdens that the men can lift only with difficulty.

Two blocks to the southeast of the western end of the Rua do Bellomonte begins the *Rua do Infante Dom Henrique*, running northeast. On the right is the *English Club-House*, known as the *English Factory House*; beyond, on the left, is the *Church of São Francisco*, in the Gothic style, and with elaborate gilded woodcarvings of the 17th century, such as the Portuguese delight in. There is a large rose window and the beautiful tomb of Fernando Pereira in the Capella-Mór.

Just beyond is the *Palacio da Bolsa*, or *Exchange*, perhaps the finest secular building in the city, certainly the most ambitious. It was here that the Great Exposition of 1861 was held. Of particular interest is the Grand Stairway of gray granite and the Ballroom, the latter in the Moorish style. In the *Praça do Comercio* to the east of the Exchange stands a striking *statue of Henry the Navigator*.

By any of several streets to the right one may make his way toward the river, and from the *Praça da Ribeira* or from the *Rua Cima do Muro* on a higher level study the street scenes there enacted. 'Even more interesting, however,' writes Baedeker in one of his most discerning sentences, 'even more interesting than the quaint medley of longshoremen and ox-carts or than the mediæval-looking houses with their projecting gables is the view of the magnificent *Bridge of Dom Luiz*, the iron girders of which enclose the landscape as in a frame.' In the distance is the Bridge of Maria Pia.

3. Some half-mile east of the Central Station and just beyond the *Garden of Saint Lazarus*, the oldest park in the city, is the *Public Library* with a small *Municipal Museum*.

Among its treasures is a highly prized tablet in enamel from Limoges with 26 scenes from the life of Christ, together with the sword of Affonso Henriques.

Some distance south and near the river is possibly the finest of Oporto's promenades, the *Alamada das Fontainhas*, with fine views to the south including the Douro, with its two wonderful bridges, and, in the distance, the Serra de Marão (cf. p. 325).

A quarter of a mile almost due east but by a twisty street, in the *Largo da Polícia* are to be seen remains of the old *city walls*.

Another fourth of a mile, this time to the southeast, brings one to the **Cathedral**, or *Sé*, grim and substantial on the exterior, dating from the 12th century, one of the few granite cathedrals in Europe. Low and old and plain, originally, it has been so modernized in the interior by excessive decoration as to rob it of all solemnity. On one of the altars is the much-venerated image of 'Our Lady of Alem.' More satisfying to Western taste are the beautiful little Gothic cloisters, with dainty pointed lancet arches, and with walls adorned with blue and white tiles.

From the Sé it is well to walk or drive to the *Dom Luiz Bridge* (cf. p. 323) and over it, and on to the *Convent of Nossa Senhora da Serra do Pilar*, now used as a barracks. One should visit the church, which is in the Renaissance style, and with circular cloisters, the fine barrel vaulting resting upon 36 Ionic columns. The way back to one's hotel will afford a succession of never forgettable views of river and city.

(11) Excursions from Oporto

Of shorter excursions from Oporto there are two that on no account should be missed: To take boat at the Ribeira, when the tide permits, and be rowed up the Douro to some point above the two bridges, and so enjoy from the river some of the scenery one has already viewed from above; and

To take electric tram from the Praça da Liberdade to **São João da Foz** a bathing-resort at the mouth of the Douro (season from July to October) and from there up the coast to **Mattosinhos** (5 miles), another seaside resort with the famous pilgrimage *Church of Bom Jesus de Bouças*, to which flock

no fewer than 30,000 pilgrims from all Portugal every year. The magnet that draws them is the miracle-working *crucifixo*, or crucifix, which is believed to be one of four carved by Nicodemus, and which floated from Joppa to Portugal and landed at Leixões in the year 117. Just beyond Mattosinhos is the Leça, much sung in Portuguese verse, on the farther bank of which lies the little village of **Leça da Palmeira,** with many villas, and here the electric line ends. At the mouth of the Leça and in front of the two villages was built in 1883–90 the harbor of **Leixões** (pronounced Lay-sho-engsh), which is the outer harbor for Oporto.

Excursion may also be made to Guimarães, Citania, and Braga, for which see pp. 327, 328.

FROM OPORTO TO BARCA D'ALBA

But one through train runs daily each way between Oporto and Barca d'Alba. The distance is 143 miles and the time 6 hrs. At Barca d'Alba connection is made with the train to Fuente de San Esteban (p. 217), Salamanca (p. 217), and Medina del Campo (p. 11), whence one may continue to Irún (pp. 9–11, in which the route is reversed), or to Madrid (pp. 27, 37).

For much of the way from Oporto to Barca d'Alba the route is interesting, and at times very sightly. After passing through the well-cultivated district north of Oporto, the line runs through the Serra de Vallongo, a desolate mountain range, and into and up the valley of the Souza. Then for a while the line follows up the Odres to **Livracão,** whence a branch line leads in 8 miles up the valley of the Tamega to the finely situate *Amarante* on the slopes of the Serra da Marão, which, if one is willing to put up at a poor inn, may be made the centre for exploring some of the most magnificent scenery of Northern Portugal. In the Dominican Church of Amarante is the tomb of St. Gonçalo, with finely sculptured recumbent effigy.

Continuing from Livração, the line crosses the Tamega by a fine iron bridge nearly 200 feet above the river, and later enters the valley of the Douro, here rich with semi-tropical vegetation.

At **Regoa** (65½ miles from Oporto) the train has reached the heart of the Paiz do Vinho, the district in which are pro-

duced the better brands of port wine. From Regoa a branch railway leads in 48 miles to *Vidago*, where are famous mineral springs, known of old to the Romans.

Leaving Regoa our line continues up the valley of the Douro, and at 89 miles reaches **Tua,** whence another branch railway leads in 84 miles to *Braganza*, for which see p. 330.

Beyond Tua our line crosses the Douro on a long bridge.

From **Pocinho** (109 miles) still another branch line leads to the northeast in 21 miles to *Carviçaes*, through one of the richest mineral districts of Portugal.

Seventeen miles beyond Pocinho, our line reaches **Barca d'Alba** (485 ft.), the last station in Portugal. For Barca d'Alba, and the continuation of the route into Spain, reversed, see pp. 222–223.

FROM OPORTO TO VALENÇA DO MINHO

(1) The Route

From Oporto to Valença do Minho it is 82 miles, the route lying through one of the most beautiful sections of Portugal, 'a land of corn and wine,' with forests of pine intervening and blue hills in the distance, through which the train makes its way. The villages look comfortable; the inhabitants, happy; for this is the region of small holdings where the peasant owns the land he tills. An occasional castle-crowned hill gives the proper historical background.

Trofa (16 miles) is the junction for the line to Guimarães (21 miles; see p. 327); and **Nine** (26½ miles) is the junction for the line to Braga (9½ miles; see p. 328).

The traveller who is planning to visit this historical corner of Portugal will do well to take the train at Trofa for Guimarães, visit this fascinating first capital of Portugal — the 'Cradle of Portugal,' as it has been called; then motor the 13 miles to Braga, the second capital of Portugal, from whence he may take train to Nine, thus joining the main line railway again.

From Nine the line continues north, crossing the beautiful Cavado River at the interesting town of **Barcellos** (33 miles). At **Vianna do Castello** (53 miles; see p. 330) the road crosses the Lima River on a double-decked iron bridge.

At 62 miles **Ancora,** a seaside resort on the river of the

same name, is reached. One fourth of a mile to the northeast there exists a so-called *Druid Circle* locally known as the 'Casa do Diablo'; while higher up the river at *Abbadim* is a well-preserved Roman bridge of a single arch. At **Caminha** (67 miles) the road reaches the Minho River, which it parallels the remaining distance to Valença do Minho (82 miles), a picturesque fortified town where passports are inspected. For Valença do Minho see p. 223; and for the route from Valença do Minho to Vigo, Santiago, and Coruña, p. 223.

(2) Guimarães

Guimarães, with a population of over 10,000, is a town that still displays its past high estate in its paved streets, quaint plazas, mediæval palaces showing the marks of time, several ancient churches, and a grim old castle that dominates the countryside. In the 12th century the place came to Count Henry of Burgundy as a marriage portion; and in the castle where he and his wife Teresa lived, their son was born in 1110, the little Affonso Henriques, who was destined to live as thrilling a life as did the Cid and to be proclaimed the first King of Portugal.

The traveller will wish to wander through the old streets of the town and visit the *Market* and the *Public Gardens*, the old *Dominican Monastery*, now an *Archæological Museum* in which are curious relics from Citania and other points in the surrounding country (see below); inscriptions in a language not yet deciphered; and other interesting 'finds'; and the *Largo da Oliveira* (the *Square of the Olive Tree*), on which are situated the *Town Hall*, the first floor an arcade, and the Romanesque *Church of Nossa Senhora da Oliveira* with a noble tower.

In this town, too, may be purchased beautiful linens and embroideries, the peasants' handiwork, for which Guimarães is noted, and which may not be found elsewhere.

Above all, one will wish to visit the *Citadel* on the hill that looks like an enchanted castle from out of the Middle Ages. On the way one passes the partially ruined *Palace of the Dukes of Braganza*, who once held Guimarães as a prized possession. The Palace is now used in part as a barracks. The **Castle**, with a massive keep, built of granite, seemingly

for all time, is exceptionally well preserved, a splendid monument from Portugal's early days. One may climb its stairways and battlemented towers and walk about its walls to survey the smiling vine-clad country below.

(3) From Guimarães to Braga; Citania

The ride from Guimarães to Braga (13 miles) is through a happy pastoral region where flourish olives and corn and the vine, the latter festooned from tree to tree or trained on granite poles. Five miles from Guimarães one reaches **Caldas das Taypas** with its sulphur springs that had a reputation for healing back in Roman days. From this point one may make excursion to the buried Iberian city of **Citania.** A drive of 2½ miles brings one to *Briteiros*, near which is the steep hill, on the top and sides of which there have been unearthed a paved street, massive walls, and the foundations of houses both round and square. A large part of the work of excavation has been carried on by Professor Francisco Morães Sarmento (d. 1899), who devoted to it his time and fortune. Coins, jewelry, and pottery that have been found here have been taken to the Museum in Guimarães (see above). A veil of mystery hangs over the place, for no one knows its origin or date. Even its name is uncertain — the name 'Citania' having been adopted by modern archæologists inasmuch as Valerius Maximus, the Roman anecdotist, somewhere speaks of a fortress of that name upon a mountain in Lusitania. It is thought that the site was inhabited till after the time of Hadrian, but whether the original inhabitants were Celts or Celto-Iberians is as yet undetermined. Further excavations might solve the riddle. An interesting account of this 'Pompeii of Portugal' may be found in Martin Hume's 'Through Portugal.'

Beyond Taypas the road ascends the Falperra Range of mountains through woods of pine and chestnut and some distance beyond the *Falperra Pass* reaches Braga.

(4) Braga

Braga, a city of *c.* 22,000 inhabitants, the ecclesiastical capital of Portugal, its Archbishop being titular Primate of the country, dates back to Roman times when it was *Bracara*

Augusta, and it has been a place of importance all subsequent years. Its chief building is its *Cathedral*, a venerable pile, dating from the 12th century, though having undergone some Manueline furbishing four hundred years later. Historically the structure is of great interest, for many a personage of note is buried here: in particular, Count Henry of Burgundy and his wife Teresa of León, parents of Affonso Henriques, first King of Portugal; the Archbishop Lourenço Coutinho, whose well-preserved mummy in his 'movable casket' still shows the wound on the cheek that the Archbishop received in the Battle of Aljubarrota; and the ten-year-old Prince Affonso (d. 1400), whose remains rest in a copper coffin. In the elevated choir are curiously carved stalls; and in the sacristy rich vestments, exquisite chalices, etc.

The great attraction of Braga, however, is the **PILGRIMAGE CHURCH AND SHRINE OF BOM JESUS DO MONTE** (pronounced Bom Zhayzoos) which is situated on a terrace of the abrupt mountain back of Braga. A funicular railway and a winding carriage road both lead to the church above, but the way of the pilgrim is by the sacred steps, a curious zigzag stairway in 12 flights with a chapel at each landing in which is a life-size and realistic group representing one of the scenes of Christ's passion. In the church at the top is the Crucifixion group, and the later scenes from the life of the Saviour may be found in the grove above the church. At Whitsuntide the chief pilgrimages are made, while Romerías or devotional expeditions accompanied with feasting and dancing, are of more frequent occurrence. An interesting description of one of these Romerías may be found in Ernest Peixotto's 'Through Spain and Portugal.'

This, the chief pilgrimage shrine in Portugal, is situated in one of the loveliest parts of that land. The trees of various kinds that cover the hillside and extend up the mountain above the church, the shrubs and flowers, the many winding paths through the woods, the comfortable Hotel Elevadór, the wonderful view from the church (1850 ft.) and yet more extensive views at the top of Monte Sameiro (2535 ft.), will entice the traveller to a lengthy stay in this sylvan retreat.

There are a number of excursions that may be made from

Braga: one to the northeast of 28 miles, to the mineral springs of **Gerez** on the slopes of the Serra do Gerez, the wooded mountain range of North Portugal; another to the north to **Arcos de Valle de Vex** (23 miles), whence one may climb in 5 hrs. the **Outeiro Major** (4730 ft.); and still another to **Vianna do Castello** and up the valley of the Lima to **Ponte de Lima** (see below).

One may even drive to **Braganza**, where the old stronghold of the Braganza family is a sight worth seeing, but it is a hard trip, the road from Chaves being passable only in the best of weather.

(5) Vianna do Castello

Vianna do Castello, with its feet in the sea at the mouth of the Lima River, and backed by the pine-clad Monte de Santa Lucia, which is crowned by an unfinished pilgrimage church, is a city of *c.* 11,000 inhabitants. It has an air of former prosperity, its fine public buildings and its Manueline façades giving indication of its importance in those bygone days when it was the centre of the port-wine trade and when its fishermen, sailing to the Banks of Newfoundland, returned with rich cargoes of codfish.

Back in Roman times the city was known as *Nemetanobriga* or *Velobriga*, which later became *Diana*, after its celebrated temple to that goddess; and from Diana is derived the modern *Vianna*. Even before Roman times there appears to have been a Celto-Iberian settlement on the mountain at its rear, as certain remains indicate.

The most noteworthy buildings of Vianna are the *Town Hall*, the *Cathedral*, the *Dominican Monastery*, the *Misericordia Hospital*, with its church, in which are some of the finest old tiles in Portugal, and the grim stone fortress that guards the harbor. From the railway station a funicular railway leads to the top of Monte de Santa Lucia (815 ft.).

There is a good bathing-beach, and a fine promenade along the Lima, the romantically beautiful river which the Romans styled the Lethe and along whose banks they located the Elysian Fields. An excursion may be made up the lovely valley of the Lima some dozen miles to *Ponte do Lima*.

INDEX

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For the convenience of the reader the names of persons (in italics) have been grouped under the following headings: (1) Architects of Note; (2) Authors Quoted or Cited; (3) Chief Historic Personages, *s.v.* Historic Personages; (4) Painters of Note; and (5) Sculptors of Note.

There have also been incorporated into this Index of Place Names lists of (1) Aquariums; (2) Archipelagoes; (3) Collections of Archives, *s.v.* Archives; (4) Botanical Gardens; (5) Capes; (6) Carillons and Peals; (7) Castles; (8) Cathedrals of Note; (9) Locations of Cave-dwellings, *s.v.* Cave-dwellings; (10) Caves; (11) Ecclesiastical Capitals; (12) Falls; (13) Centres or streams for fishing, *s.v.* Fishing; (14) Forests; (15) Gardens; (16) Gorges; (17) Health Resorts; (18) Islands; (19) Lakes; (20) Monasteries, including Abbeys and Convents; (21) Moorish Buildings, including those in the Mudéjar style, *s.v.* Moorish Remains; (22) Mountain Passes; (23) Mountain Ranges; (24) Mountains; (25) Pantheons; (26) Sites of Prehistoric Remains, *s.v.* Prehistoric Remains; (27) Primitive Peoples; (28) Locations of Sacred Relics, *s.v.* Relics, Sacred; (29) Rivers; (30) Roman Remains; (31) Seaside Resorts; (32) Tombs of Royalty; (33) Tombs of Saints; and (34) Zoölogical Gardens.

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Printed in Great Britain

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